

ADVICE TO THE YOUNG MUSICIAN. By PADEREWSKI.



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EVERY FRIDAY.

Two Pence.

The Manna of Daventry.

By EXFORD HUNT.

WHICH owes the other most—the British Broadcasting Company to its vast Daventry constituency, or Daventry listeners to the B.B.C.? It is rather a nice point. But, be that as it may, the policy of the High-Power Station must have brought hundreds of thousands of eager disciples into the fold that has its headquarters on the hill of Savoy. And they have come to stay.

Until Chelmsford came into being large areas of England and Wales (to say nothing of Scotland) were outside what Mr. Gladstone used to call "the sphere of influence." These areas were dependent on local broadcasting stations which meant, in other words, very little reception, even in the case of expensive three-valve sets, and in regard to crystals, nothing at all. Two-thirds of Wales at least might have been in the Andaman Isles as far as broadcasting was concerned, and the Swansea Station proved useless to dwellers in the hills and valleys beyond, until the Swansea studio was in being. Even this step left much to be desired.

And still the whole of the south-west

remained in outer darkness—Somerset and Cornwall and Devon could get practically no response even with valve sets of intermediate power. Crystal sets in those coun-

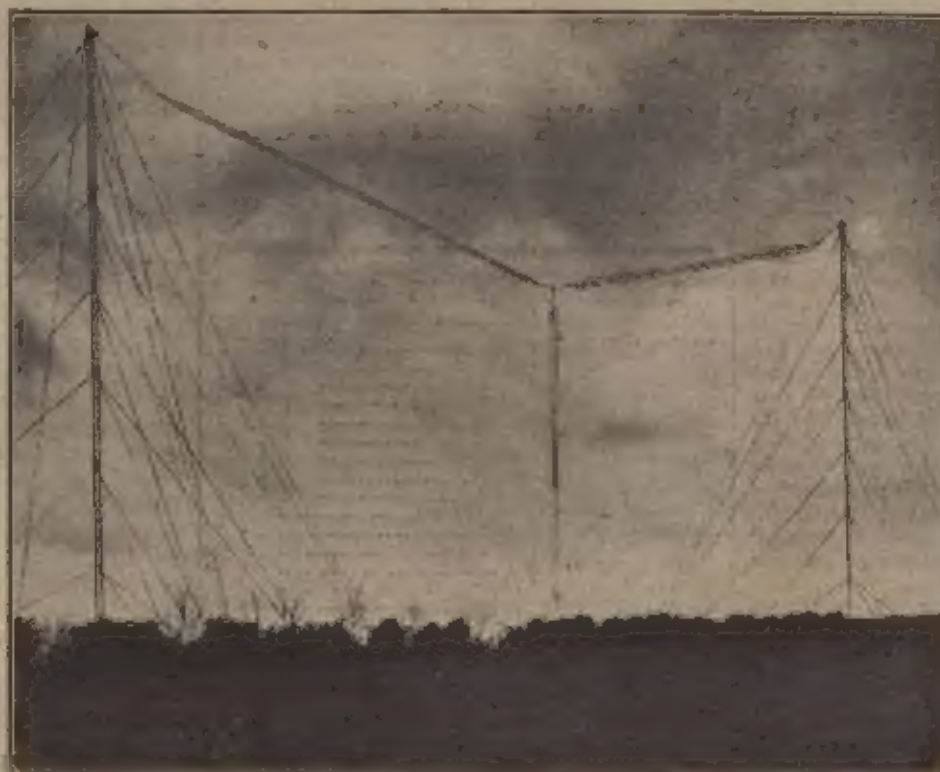
We heard much of this new "miracle of wireless," but it was a sealed book to us down in "Glorious Devon" and in still more remote Cornwall. Then came Chelmsford and, behold, a transformation. No more whispering reception, no more of that maddening Morse, but music of the best, laughter, and speech, and the world at the elbow of the man who had his habitat nearly two hundred miles from London.

And then, at last, as a boon and a blessing to men, came Daventry. Daventry bringing the world to one's fireside. The eloquence of statesmen, the clear voice of the most popular prince in the world, the latest news from all parts of the globe, music so clear that it is possible to hear the faintest touch of a grand piano or the expiring wail of a violin in the hands of a master.

This, then, is the miracle of Daventry. She has been heard from hundreds of miles in every direction (have we not it

on record that a certain patriotic appeal by a famous admiral was heard as far away as Newfoundland?), and the people

(Continued overleaf in column 3.)

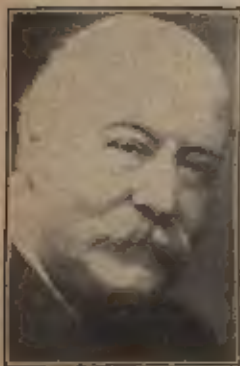


DAVENTRY'S GIANT AERIALS.

ties were a sheer waste of money. There were other districts, of course, in the silent zone, but for the moment we are dealing only with the west and south-west country.

Hubert Parry, the Man.

By Percy A. Scholes.



From my sketch
Hubert Parry

WE are often broadcasting Parry's music and listeners are learning to love it. Please tell us something about Parry—and with that, the Editor of *The Radio Times* puts into my hands two large volumes fresh from the press, and asks me to compress into two columns an impression of the contents of the eight hundred pages which Mr. Charles L. Graves has written and compiled, and Messrs. Macmillan have recently published (30s.).

The best way of putting a picture of Parry into a paragraph seems to be to call him "Pepys." Our seventeenth-century Pepys was by profession a builder and controller of ships—and in his leisure cultivated music and studied every other subject under the sun. Our nineteenth-twentieth-century Pepys was a musician by profession—and in his leisure built and controlled ships and studied every other subject under the sun. Both possessed (or were possessed by) a thousand absorbing interests, so that the line between what they did professionally and what they did "for fun" was a thin one, and would have been a wavering one had not a stronger sense of duty towards all that lay on the business side of the line fixed it between the hours of ten to six on the one side, and six to bed-time on the other.

Chapters of Accidents.

One whole series of occupations engaged the activities of our later Pepys which would hardly have interested our earlier one—athletics. Right through the first volume of the new Parry life the reader is alarmed by the fear that his hero cannot possibly live to enter with him the second volume. This first volume gives not one "chapter of accidents," but eight such chapters. Parry collected breaks and bruises as Pepys collected "low piles of broadsheets and ballads that now form one of the treasures of his old Cambridge college."

At Eton, Parry is repeatedly injured in the cricket field, and is carried off the football field "on a sheep hurdle in an unconscious condition." Skating in the holidays, he "fell in twice, and on his way home sprained his leg, cut his hand and had to be revived with hot negus." Snowballing against the Windsor town boys, he "got hit in both eyes and was completely blinded and had to feel his way home." Then, from football he makes another hurdle exit and has a week out of school; then he is "badly shinned" and sprains his ankle and has another week out of school. Then he is "smashed" again; then he is "badly pooped"; then his ankle is injured again and for six days he stays out, tending it with bran poultices.

That is one side of Parry's life which has hitherto remained unknown to many who love his music—the side of open-air activities. Another such side, which would admit of almost an catalogue a statement, is the side of scientific interest, the study of geology and botany, the microscopic observation of diatoms, the spending of hours trying to set the eyes of flies, the seaside passion for seaweeds, the landward passion for fungi (leading, by the way, to some curious experiments into their edible qualities, for Parry loved to try any new dish), the study of astronomy, the constant inquiries into anthropology.

And, too, we have Parry's art interests, his

reverent study of architecture, his love of painting (which led sometimes to strong expressions after visiting the annual Academy exhibition), and his literary interests, which have constant witness in the record in his diary of the reading of all manner of books, new and old, in the prose style of his several splendid volumes on musical subjects, and in the invariable fine taste shown in the choice of poems for musical setting.

Finally, we have Parry's political interests (he was a strong democrat and continually in opposition to the people amongst whom his birth and education threw him), and his religious interests—which must not be understood as meaning any ecclesiastical bias, since, though a close student of the Bible, a man of the highest Christian ideals and a Puritan in life, his regular attendance at the church of the Gloucestershire village of which first his father, then he, was squire, and his twenty-years' singing in its choir were prompted by a recognition of the communal value of such practice, rather than by subscription to the dogmas implied in the liturgy or taught in the pulpit.

Philosopher and Friend.

Parry the Musician many know. Until this book appeared, Parry the Man was known to fewer. He was, as I have said, a very Pepys in the eagerness and the multiplicity of his pursuits. But if you ask any of his friends for a description of his character their first reply will be that Parry was the friendliest, the most generous-hearted, the most sympathetic and the most straightforward man they ever met.

The Hoppé picture which Mr. Graves includes amongst his many illustrations (and which appears on this page), was taken in 1916 for a special Parry issue of a musical paper I then edited. It caused me some trouble to get Parry into a photographer's studio, but I did it at last, and I am glad, for it brought into existence perhaps the best representation of the essential Parry that exists—the noble face, serious yet humorous, kindly yet sincere. When in this new book I saw that photograph, I hunted up Parry's letter, thanking me for the copy I sent him, and I have placed its signature beneath the reproduction, knowing the pleasure it will give Parry's many correspondents (not one of whom, I believe, can say he ever received from him a type-written or dictated letter) to see again that clear, firm hand.

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Wave-lengths are subject to temporary adjustments.

IMPORTANT TO READERS.

The editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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The Manna of Daventry.

(Continued from the previous page.)

of the great open spaces rose up and called her blessed.

If not that, at any rate they did the next best thing. With one accord they began to gather unto themselves wireless sets of sorts, mostly three-valve cabinets, with here and there self-made installations, generally with perfect success. So that very soon the time came when we, under the shadow of Exmoor, with its towering tors and high wastes, could listen to all that a beneficent B.B.C. had to offer us. And we are more than grateful.

We are being liberally educated. The good seed has not fallen on stony ground. At first the shopkeeper and the farmer and the intelligent motor mechanic were mightily intrigued with the cacophony of dance "bands," but they soon reached out further than that. They began to take an interest in "they talks." After the first relay from Manchester they want more of that wonderful Hallé Orchestra and chorus. The broadcasting of Mr. Sandler's band from Eastbourne fills them with delight. These country folk often do not know one note of music from another, but they have an almost uncanny sense of what is best, and now they want the best and nothing but the best. This deponent has heard, in a village street under Exmoor, a group of intelligent artisans discussing the merits of the Squire Octet.

That is what Daventry has done for our remote hamlet. It has brought in hundreds of thousands of new licence-holders, and has given the purest delight and a liberal education to the folk dwelling down here on the Celtic Fringe. And the movement grows daily. It is going to become a big factor in the problem of keeping the people on the land. It makes for peace and contentment.

Before the advent of the B.B.C., we used to hibernate. It was the habit of the ultra-rural population. Little to do after the sun went down, few books to read, neighbours more or less remote. In winter the shadow of Exmoor lies heavy on us, and so sleep was the best substitute for a pleasant evening's amusement. Those long nights!

But not now. In the village and on the farm the voice of far-off Daventry comes to us with song and dance and drama and laughter, so that we are back in the world again, and that at the trifling outlay of something like twopenny per week. To thousands, nay, tens of thousands of us, the Announcer is a personal friend who opens the magic door and introduces us to great musicians and statesmen alike. Through him we have always something fresh to talk about, which means so much in a rural community. We foregather more freely, we have new ideas to exchange, and as the day's work draws to a close, something fine to look forward to.

Draw the curtains, pile on the old oak billets, switch on the loud-speaker for Daventry is calling with the best that England has to offer.

Hats off to Daventry, with full musical honours!

Official News and Radio Gossip.

The Prince of Wales.

THE speech by the Prince of Wales at the Dinner to the African Society at the Savoy Hotel on June 8th is to be broadcast.

The First Train to Morden.

Listeners to the London Station will look forward to a novel broadcast which is being arranged in connection with the opening of the extension of the City and South London Railway from Clapham Common to Morden, early in June. Details are not yet settled, but in addition to speeches, it may be possible to broadcast sounds attendant to the switching on of the current, perhaps the starting-up of the first train, its passage from point to point, or its arrival at Morden, and maybe the starting-up of the escalators.

"Stars" at Savoy Hill.

Several "stars" of the variety stage will visit the London Studio on May 31st, when listeners will hear some distinctly novel turns by artists who have not yet appeared before the microphone. One of these is Carlton, or, as he is otherwise known, "The Human Hairpin." During his long career, Carlton has probably appeared at every music hall in London and the Provinces, and most people have seen his successful conjuring turn. When he appears at the London Studio, Carlton is going to perform a number of conjuring tricks and then explain to listeners how he does them—quite a new idea in broadcast entertainment. Listeners are asked to provide themselves with a pack of cards, pencil and paper. The tricks will be interpreted with Carlton's usual clever patter. Then there will be items by the Two Bobs, who are also well-known at the present time as syncopated duettists. Mr. Will Hay, the schoolmaster comedian, will also take part in this programme instead of on May 14th as previously announced in *The Radio Times*, which date has been found impracticable owing to unforeseen circumstances. Mr. Lawrence Baskcomb is to sing some of his original compositions at the piano, and the Fyfe Sisters, who are a quartet of concertina artists equally well known throughout the country, will contribute. Other artists in this programme are Mr. C. W. Tawata, the "Whistler," and Miss Ann Stevens and Mr. Allen Macbeth, who will present a light humorous sketch.

In Memory of the Wesleys.

Wesley's Day, May 24th, is an occasion widely observed by Methodists the world over to commemorate the life and work not only of John Wesley, the founder of their church, but also of that of Charles Wesley, his brother, who achieved fame as a prodigious writer of hymns. The occasion will be marked on Whit-Sunday, May 23rd, by a short memorial service to take place in the London Studio in the early evening, when two or three of Charles

Wesley's hymns will be sung and some prayers used by John Wesley will be read by Dr. George Baynes, Hon. Sec. of the International Methodist Historical Union. A short address on John and Charles Wesley will also be given by the Rev. J. Alfred Sharp, D.D., Chairman of the Eastern Section of the Union.

The Supernatural at "E.L.O."

Some real thrills, but not of the nerve-racking type, have already been promised to listeners during a ghost programme which is to be transmitted from London on Wednesday, May 20th, when the main part will consist of a play dealing with the supernatural which, even at its finish, will leave listeners still undecided as to whether ghosts really exist! The programme will also include a reading from Bram Stoker's story, "The Judge's House"—a particularly "creepy" yarn.

Organ Recitals.

A series of organ recitals by Mr. Francis Sutton, F.R.C.O., will be relayed from St. Stephen's Church, Walbrook, E.C., through the Daventry Station every Friday in May, between 12.30 and 1 p.m.

Broadcasting from Verrey's.

An interesting development in broadcasting is to be noted in connection with the concert which was given by Arthur Salisbury's Orchestra on May 1st. The orchestra on this occasion was playing in Verrey's new restaurant in Regent Street, London, where the enterprising Management, in the process of rebuilding, has arranged for permanent wiring to be installed, so that a microphone may be brought into use at any time. With an amplifier in an adjoining room, the restaurant is thus converted for the time being into what is, in effect, an outside broadcasting studio. This notable innovation was carried out in co-operation with B.B.C. officials, after careful preliminary tests had shown the excellent acoustic qualities of the restaurant.

Forthcoming Talks from London.

An interesting talk on her collection of Theatre Programmes—Playbills as they used to be called in bygone days—will be given from London at 7.40 p.m. on Wednesday, May 26th, by Mrs. Gabrielle Enthoven, who is an authority on this fascinating subject. Mrs. Enthoven has got together a wonderful collection of specimens, which she has presented to the Victoria and Albert Museum, where anyone can see them. On the following evening, at the same time, Mr. Christmas Humphreys will give a short talk on the Historic Aspects of the Buddhist Week Festival. At 10.10 the same evening Professor Robert McElroy, Professor of American History at the University of Oxford, will talk on Anglo-American Friendship. This latter talk will be S.B. to all Stations.

Tate on the Tests.

Mr. Maurice Tate, the cricketer, will have an enormous audience on Saturday, May 22nd, when he speaks from the London Studio through all British Stations on Cricket, and the Test Matches in particular. By that date the Test Matches will be appreciably closer and all cricket enthusiasts with receiving sets will wear the headphones or switch on the loud-speaker that evening.

Manchester's Orchestral Concert.

A Grand orchestral afternoon concert will be given from Manchester Station on Sunday, May 18th, when the pieces chosen include Lalo's *Rhapsodie Norvegienne*, his last important concert work, written before his Grand Ballet *Namouna*, and two movements from the *Symphonie Espagnole*, played by Sarasate in 1875, and first heard at the Crystal Palace in 1878. Two of the better-known works of Rimsky-Korsakov will also be interpreted, *Capriccio Espagnol* (which has always met with the greatest appreciation in England), and the dances from *Prince Igor*, orchestrated by Rimsky-Korsakov for his fellow-worker, Borodin.

"Peer Gynt" at Manchester.

A special performance of a condensed version of Ibsen's *Peer Gynt*, the music for which will be taken from Grieg's famous suite, will be given at the Manchester Studio on Sunday afternoon, June 6th, and relayed through London, Daventry, and other Stations.

Styles of Famous Composers.

The various styles of Purcell, Bach, Mozart, Beethoven, Chopin, Brahms, and Rachmaninoff will be illustrated in a lecture-recital to be given by Miss Ethel Walker (pianist) from the Manchester Station on Tuesday, May 18th.

An Irish Programme at Manchester.

The rich brogue of the Emerald Isle will be heard by listeners to the Manchester Station on Saturday, May 22nd, during a special Irish programme, when Mr. Parker Lynch, the well-known Irish actor, will take a leading rôle. Mr. Parker Lynch, who is the creator of the part of "The Whiteheaded Boy," specialises in Irish character studies, though his repertoire as an actor ranges from Melville to Maeterlinck, and from Shaw to Shakespeare. On this occasion he will give some rhymes of "Ould Ireland," and an interlude called "A Taste of the Rele Brogue."

Music in the Birmingham Parks.

Birmingham listeners will hear the first Parks Concert of the season on Saturday, May 22nd, when a programme by the City of Birmingham Police Band will be relayed from Cannon Hill Park. There are sixty performers in this Band, which (Continued overleaf in column 3)



Speakers who will broadcast from the Royal Albert Hall, London, on Friday evening, May 14th, at the celebration of the tenth anniversary of the National Savings Movement. Left to right: the Rt. Hon. William Graham, M.P., the Rt. Hon. Winston Churchill, M.P., H.R.H. the Prince of Wales, the Rt. Hon. Sir Robert Horne, M.P., and Sir Robert Kindersley, G.B.E.

Music and the Young Musician.

By Ignace Jan Paderewski.

[That great Polish pianist and statesman, Ignace Paderewski, whose brilliant playing was broadcast from London some time ago, recently gave, in an interview with Mr. Francis Oppenheimer, some helpful and inspiring advice to those who are taking up music as a career. In the following statement the great artist sets forth his views with characteristic vigour and enthusiasm.]



IGNACE JAN PADEREWSKI.

MUSIC is the only art that actually lives. The elements, vibrations, palpitations of music are the elements of life itself! Wherever there is life, there is also music, stealthy, insensible, unrecognized, yet mighty! Music is mingled with the flow of rushing waters, with the breath of the winds, with the murmur of the forest; music lives in the earth's seismic heaving, in the mighty motions of the planets,

in the 'hidden conflicts of inflexible atoms.

Music is in all the lights, in all the colours that dazzle or soothe our eyes. Music is in the blood of our arteries, in every pain and every passion and ecstasy that shakes our hearts. Music is everywhere, soaring above and beyond the range of human speech into unearthly spheres of divine emotion.

The energy of the universe knows no respite. It resounds through Time and Space unceasingly. Its manifestations—rhythm, by the law of God—keep order in all worlds, maintaining the cosmic harmony.

Peoples and nations, worlds and suns, arise that they may give forth tone and sound. When silence falls upon them, then life ceases also. Everything utters music, sings, speaks, yet always in its own voice, using its own gesture, according to its particular need.

The soul of a nation, too, speaks, sings, utters music. But how? Human music is but a fragment of universal music. Its forms, created by the mind and hand of man, are subject to frequent transformations. Times change. People change. Thought and feeling take on new shapes, put on fresh garments, so to speak. Sons bow their heads unwillingly to that which had moved and enraptured their fathers.

The Dreams of Youth.

Every new generation in its hour of dawn, filled with the dreams of youth, its thirst, its futurization and enthusiasm, thinks itself called upon to impel humanity toward heights unmeasured, believes itself an appointed pathfinder, a thinker of thoughts, a doer of deeds greater than any of those which came before.

Every new generation desires Beauty, but a Beauty all its own. In this spirit are begotten works of Art, which serve the needs of the moment, and which sometimes endure a shorter time than their creators. Others live longer, bear the stamp not merely of one generation, but of a whole period, whose lights and ideals they still reveal after long years. But there are works of Art of yet another order—these are strong with undying youth, luminous with unchanging truth; in them speak the voice of all generations—the voice of a whole race—the voice of the very Earth that brought them forth.

Politics have taught me one thing, if nothing else, and that is to banish the words "always" and "never" from my vocabulary! I am a firm believer in God and destiny, and the ways of destiny, which God shapes for us, are inscrutable.

To those young men and women who are planning to enter upon a musical career, I suggest that, before they make their debut, they purge their æsthetic souls and come before their public with what I call a clear conscience. This will relieve them from a good deal of nervousness and drive away any fear of failure. Platform fright frequently occurs from the fact that on their programmes there is a number containing some passages which they have not yet completely mastered.

To all such, I say: "Conquer absolutely, crystallize clearly in your memory all troublesome passages; do not be too eager to create in public. Then you are not so apt to be troubled by a guilty conscience that might mar your other efforts on the programme."

Some Practical Advice.

I recommend as technical studies, Czerny's Opus 740 and Tanzi's edition of Clementi's *Graded and Progressive*—the Czerny being pure technique, while Clementi is extensive and brilliant. These, together with some special finger exercises by the teacher adapted to individual need, will at first be quite sufficient in the way of technical studies. Afterwards, the *Wohlttemperirte Klavier* of Bach, indispensable in training the independence of the fingers and the cultivation of tone production, should be taken up and in due course followed by the *Etudes* of Chopin.

It is only by playing the scales with a strong accent, the slower the better, that precision and independence of fingers are secured. First, play the scale through, accenting the notes according to natural rhythm. Then, as in speech, let the accent fall upon the weak, rather than the strong note, and play the scale, accenting every second note; afterwards, place the accent upon every third note, then upon every fourth, and so on.

I advise, first, Mozart, because it teaches us to play with calm and simplicity, qualities which are required in Mozart; secondly, I advise Mendelssohn, whose "Songs Without Words" are of such valuable use in acquiring a singing quality of tone. For brilliancy of technique, I should advise Weber, and for advanced pianists I recommend the playing of pieces by Moszkowski, among modern composers.

And always work—hard work! If my own life has been a success, I owe that achievement to two very simple facts. One, my perseverance, the other my hard work.

A New Definition of Genius.

Americans have a saying which has always amused me, and it is one with which I am in hearty agreement. Genius, according to it, is made up of ten per cent. inspiration and ninety per cent. perspiration, for, to my way of thinking, talent is but an instinctive attraction for the thing we are doing—a sort of feeling Nature has given us for selecting our careers and choosing that for which we are best fitted to accomplish.

Less matter of fact, but no more true, is Goethe's definition of genius. To him, "Genius is seal," while Emerson says it is the application to an idea, and that no one who has not long laid siege to the throne of truth or beauty will ever reach it.

We must keep everlastingly at it. (I believe that is another Americanism!) Nothing of real importance to art or science has ever been accomplished with or by one single effort. It may seem to us as if it had, but if you examine closely the history of those successes, you will find behind them all patient plodding, long undeviating preparation.

Devotion may even be a better word. No matter how much energy, how much determination, you put into your work, without devotion to the ideal itself, you can never make a lasting name for yourself. You might become a hero, Navar a great artist, or a great scientist, or a great philosopher.

Official News and Radio Gossip.

(Continued from the previous page.)

rehearses every morning between 8 and 9.30, after which the members proceed to police duties in the ordinary way.

The Cyclists' Memorial Service.

The pretty country village of Meriden, in Warwickshire, held by many to be the centre of England, will be the scene of an unusual broadcast on Sunday, May 10th, when between 10 and 11 a.m., the Cyclists' Memorial Service will be relayed through the Birmingham Station. This service, which usually attracts a great number of cyclists from all over the Midlands and even farther afield, will be conducted by the Right Rev. the Bishop of Coventry.

A Chinese Drama from Birmingham.

A drama entitled *The Justice of Creung Fon*, the scene of which takes place in a vast hall at a secluded castle in China in the twelfth century, will be included in the Birmingham programme at 10 o'clock on Tuesday, May 18th. The play, which is in two acts, is by Lester Bidston, and produced by Sidney Russell.

Plymouth's Talks for Holiday-makers.

In these days, when so many holiday makers include portable receiving sets in their equipment, an innovation which provides not only broadcast entertainment, but instruction as to how to get the best from your holiday, is a thoughtful, as well as a novel, idea. Such an arrangement is being made by the Plymouth Station in a series of talks by Mr. F. J. Johns, who will tell listeners in the West Country where to find and how to reach some of the beauty spots of Devon and Cornwall. The talk is primarily intended for those who are on holiday in the district.

"Hip, Hip, Hoaradio!"

The third edition of the revue, *Hip, Hip, Hoaradio!* will be presented by the Bellini Radio Players during the evening programme from that station on Monday, May 17th. The leading players will be the same as before, and the entertainment will run for an hour.

Famous Composers.

A lecture-recital on famous composers from 1800 to 1900 will be given from the Newcastle Station by Miss Ethel Walker on Monday, May 17th. Miss Walker is a skilful and discerning pianist and her sympathetic playing always reveals the spirit of the composer.

Offenbach's "The Rose of Auvergne."

Offenbach's one-act comic opera, *The Rose of Auvergne*, will be given from the Leeds-Bradford Station on Thursday, May 20th. The principal artists are Miss Bertha Armstrong (soprano), Mr. Albert Underwood and Mr. Sam Hempshall (tenors), who will be supported by the Station Orchestra. The opera is being produced under the direction of Mr. Cecil Moon.

Newcastle's Tchaikovsky Programme.

A programme of works by Tchaikovsky will be given from Newcastle on Tuesday evening, May 18th, the first part consisting of his *Symphony No. 4 in B Minor*, better known as *The Pathetic Symphony*. Later in the evening, listeners will hear Miss Rosa Burn, A.R.C.M. (contralto), who has done a great deal of work with the Newcastle and Gateshead Choral Union and the Newcastle Philharmonic Concerts.

R.A.F. Band at Newcastle.

An attractive programme has been arranged by the Royal Air Force Band when, under the conductorship of Flight-Lieut. J. Amery, it visits the Newcastle Station on Wednesday, May 19th. The programme, which begins at 10 p.m., includes *Oberon*, which listeners will remember was the test piece set by the Newcastle Station at their recent Brass Band Contest.

PEOPLE YOU WILL HEAR THIS WEEK.



(Laughlin & Freeman.)
Miss ELSIE CARLISLE (Entertainer) will broadcast from London on Tuesday, May 11th.



(Chase.)
Miss JANET HEMSLEY (Soprano) will be heard by London, Daresbury, and other listeners on Sunday, May 9th.



(Laughlin & Freeman.)
Miss MARTHA BAIRD (Solo Pianist) will broadcast from London on Sunday, May 9th (S.B. to other Stations).



(Edgell & Fox.)
The Right Hon. LORD EMMOTT will give a talk on "What a Building Society Really Is," at London, on Monday, May 10th. (S.B. to other Stations.)



(Moult & Fox.)
Mrs. PATRICK CAMPBELL, the distinguished actress, will broadcast from London as "Lady Macbeth" on Sunday, May 9th. (S.B. to other Stations.)



(Fletcher.)
Miss FLORENCE HOLDING (Soprano) will sing at London on Sunday, May 9th. (S.B. to other Stations.)



Miss ANITA VAUGHAN (Contralto) will be heard by Glasgow listeners on Wednesday, May 12th.



(Graham Morris.)
Mr. SYDNEY COLMAN (Tenor) is to sing at Manchester on Thursday, May 13th.



Miss W. LITA DOLORES (Child Impersonator) will be heard from London on Friday, May 14th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

RAVEL'S "SPANISH RHAPSODY."

(GLASGOW, SUNDAY.)

RAVEL has long been in the forefront of living French composers. He was born in the Lower Pyrenees, and must have absorbed, in his early days, something of the atmosphere of the Spanish countryside. This Rhapsody, in four sections, gives us glimpses of Spanish life and scenes.

I.—*Prelude to Night*. A little four-note rhythmic figure is begun by Muted Violins and Violas. It percolates all through the Movement, typifying, one may imagine, the dreamy stillness of night. The only notable Theme is that heard on Clarinets in octaves, soon after the opening (beginning with repeated descending notes on adjacent degrees of the scale).

String tremolos and harmonies, and glides from the Harp, help to enrich the picture.

II.—*Malagueña*. This is a graceful dance from Southern Malaga. Double Basses start a rhythmical phrase of three bars, which gives the key to the general character of the Dance. A Muted Trumpet has the chief Tune (beginning with six repetitions of one note, in the three-time rhythm of *Tum tatata tum*).

Castanets, extra Drums, Cymbals, and Tambourines give point to the dance, which has many sudden changes of spirit.

One of these striking contrasts is provided by the little solo for Cor Anglais, which sounds quite sad. The repeated four-note figure of the Prelude is heard again immediately after this solo bit.

III.—*Habanera*. This is an earlier piece, written when Ravel was twenty, and later on brought into the Rhapsody. The Dance has a rather lazy, gliding, swaying movement.

The First Main Tune is played by Oboe and Cor Anglais. It is marked *Very slow*, and with *swaying rhythm*. Its alternation of two-note and three-note beats (both being of equal length) will be noticed.

Solo Violins and Violas have a Second Tune, that skips gracefully up and down.

IV.—*The Fair*. This is made of a multitude of little themes, as varied and diversely coloured as are the costumes of the crowd at a fair.

One of the most important of the themes is a brilliant fanfare-like one, using the *Tum tatata tum* rhythm that was prominent in the *Malagueña*.

The working up of all the fragments is exciting. We get a remarkably vivid impression of the scene.

SMETANA'S "VLTAVA."

(BOURNEMOUTH, TUESDAY.)

Smetana (1824-1884) was the first Bohemian composer to achieve distinction. After him came Dvorak, his disciple, whose music is now more widely played. But Smetana, with his operas on native stories, laid the foundations in his country of artistic music on a national basis.

Vltava is the second of a set of eight orchestral pieces entitled *My Country*, only six of which are generally known. *Vltava* is the Bohemian (now Czechoslovakian) name for the chief river that flows through the land. We know it as the Moldau.

In a preface to the score Smetana thus gives his "programme" for the music:—

"In the depths of the Bohemian forest two fountains arise, the one warm and eager, the other cool and quiet. Rushing down from the rock, the two streamlets unite and flow on together in the rays of the morning sun.

The swift mountain brook in time grows into a stream—the river Vltava. It flows through the meadows of Bohemia, and at last becomes a mighty river; flows through dense forests where the merry bustle of the hunt and the horns of the huntsmen are heard; flows through rich pastures and plains, resounding with the song and dance of village weddings.

"Night comes, and then the symphony of the woods and water sport on its shining waves in the moonlight. The castles and towers of the ancient nobles and warriors are mirrored on its breast. Rocks strive to hush it in, but it bursts in torrents through them, and in broad, majestic cataracts sweeps past Prague, and the ancient and noble fortress of Vysehrad, and there disappears from the mind's eye of the poet."

In the score are seven headings which may be quoted, with a word as to the nature of the music with which Smetana illustrates each of his scenes, thus forming a tiny "Listeners' Guide."

I. *The Two Sources of the Vltava*. Two Flutes blend in a stream of sound that spreads through the orchestra. A basic tune of the work, a folk melody, is soon heard.

2. *A Chase in the Forest*. Horns have a hunting call.

3. *A Peasant's Wedding*. A change of time brings in a dance-theme, probably well-known to Smetana's countrymen.

4. *Moonlight, and Dance of Nymphs*. Muted Strings, in six or more parts, conjure up the moonlight glades by the river, while Clarinets and Flutes have the dance. The river themes are resumed and we come to

5. *The St. Johana Rapids*, where the whole orchestra depicts the tumbling, foaming waters.

6. *The Broadest Stream*. The rapids have given place to the wide, rolling river. The folk-tune heard early in the work is given out majestically.

7. *The Vysehrad Fortress*. Here is employed a leading melody (in the Wind instruments) from the first symphonic poem of the *My Country* set, which is entitled *Vysehrad*.

MOZART'S "HAFNER" SYMPHONY.

(CARDIFF, THURSDAY.)

"When Mozart was in the service of the ill-natured Archbishop of Salzburg, he found a good deal of consolation in the friendship of the Hafner family.

For the wedding of one daughter of Herr Hafner he composed (when he was only eighteen) some short pieces which form the *Hafner Serenade*.

The *Hafner Symphony* was written eight years later, for the marriage of another daughter of the same family. It has the usual four Movements.

I.—*Quick, spirited*. The First Main Tune strikes off immediately with bold octave jumps. It is soon followed by a Second Tune, but side by side with this appears the First Tune again. The Second Tune is really only a running accompaniment (on Bass Strings and Bassoon) to the First: that opening motive, indeed, dominates the Movement.

II.—Here is the greatest contrast to the bustling ardour of the First Movement. This slow Movement is all gentle grace and charm. Only Oboes, Bassoons, and Horns, with Strings, are used.

First Violins have the First Main Tune.

The Second Main Tune daintily trips from Second Violins and Violas, while the First Violin repeats one note, aloft. After a very short interlude, this matter is "recapitulated."

III.—For the Minuet the Trumpets and Drums are added to the instruments that played the Second Movement.

In the First Section, all the instruments play. In the Middle Section (or Trio) the Oboes and Bassoons have the melody in duet—a delightful change of colour and weight of tone.

The First Section, repeated, ends the Movement.

IV.—This is a sprightly affair, a Rondo that runs on velvet. Three Chief Tunes appear.

The First Main Tune is heard, softly, from the Strings. So is the Second Tune (Bassoon strengthening the Bass this time).

The Third Tune is in a minor key. Its distinguishing mark is the group of three rising notes in the bass, with one scale-note omitted between each.

North of the Tweed.

Gossip from Our Scottish Stations.

"Dips" at Glasgow.

GLASGOW listeners will have an opportunity, between 8 and 9.30 p.m., on Tuesday, May 18th, of hearing what is being transmitted by a number of stations South of the Tweed. Between these times, "dips" will be made into the programmes of London, Birmingham, Manchester, and Newcastle, and something entirely different in character will be "stolen" from each.

As an interlude, Mr. Alexander McCredie will sing some songs and, at 10 p.m., Glasgow will again switch over to London for a recital of sea shanties.

A Musical Comedy Evening.

An evening of familiar musical comedy excerpts will be broadcast from Glasgow on Saturday, May 22nd, when the vocalists will be Miss Edith Brass (soprano) and Mr. Sydney Northcote (tenor). The Station Orchestra will play selections from *The Arcadians*, *The Coral of Luxembourg*, *Havana*, *Betty*, *Mr. Manhattan* and *Irene*.

A Radio Church Service.

The broadcast service from Edinburgh Station on Sunday, May 16th, will be conducted by the Rev. Millar Patrick, D.D., of Craigmillar Park United Free Church, Edinburgh.

Sports Talks at Edinburgh.

The prospects of the England v. Scotland Golf Match will be discussed by Mr. G. C. Manford in a talk from the Edinburgh Station on Thursday, May 20th, to be followed on Saturday, May 22nd, by another talk of sporting interest, when Mr. R. Wood Hawks will give the first of two chats on "Lawn Tennis." Meanwhile, the series of talks to schools by Mr. W. Forbes Gray on "Peeps at Edinburgh's Past," and by Mr. T. R. Tait on the "Romance of Lighthouses," are being continued from this station.

"The Heart of Midlothian."

Two scenes based on Scott's novel, *The Heart of Midlothian*, will be presented by Miss Miriam Wood and Miss Anna Donald during an all-Scottish programme from the Edinburgh Station on Thursday, May 26th.

Items will also be given by Miss Carina Linn (soprano) and the Edinburgh Gaelic Quartet, while selections on the bagpipes—without which no Scottish programme would seem to be complete—will be given by Pipe-Major Ross, of the Edinburgh School of Piping.

"The May Queen."

The Aberdeen Station has always prided itself on its successful production of the lighter kind of operas and cantatas, and listeners can look forward to an enjoyable programme on Saturday, May 20th, when the Lyric Opera Chorus, under the conductorship of Mr. Irvian S. Cooper, is to give a performance of *The May Queen*, a pastoral, written by Harry F. Chorley and composed by Sterndale Bennett. The scene of the story is set on the banks of the Thames in the time of Robin Hood, when May Day revels were ascribed an importance which they have now lost.

Varied Fare at Aberdeen.

In a programme consisting mainly of instrumental items from the Aberdeen Station on Sunday evening, May 16th, Miss Margaret Ludwig and Miss Constance Hook will play, among other pieces, the *Sonata in B Flat Major*, by Mozart. On the following Tuesday, May 18th, the programme will be provided by the Band of the Royal Air Force, with Miss Esther Coleman as vocalist. An entertaining half-hour is to be given from the same Station on Thursday, May 20th, under the very intriguing title of "A Piano, Some Songs, and Edith Jones."

This Tyranny of Clothes.

By Dr. C. W. Saleeby, F.R.S.E.

[Many listeners have asked that the Talk which Dr. Saleeby gave recently in the London Studio on the subject of our clothes and our lives should be published in these pages. We are very glad to give space to Dr. Saleeby's views on this vital matter. Editor, *The Radio Times*.]

WE dress for decoration, defence, and decency—not to mention fashion and ostentation. Whatever our purpose, often we signally fail. The natural clothing of many a mammal, with a more or less hairy skin, like our own, puts our best efforts to shame. Our ideas of what is decent vary at different times of day, and from decade to decade. They are not based upon eternal principles of right and wrong, and should not be forced upon other people. Women to-day dress in a fashion which their grandmothers would have thought unbecoming and objectionable; but the diseases which decimated their grandmothers are now almost unknown, and no one is a penny the worse for modern fashions except the doctors and the undertakers.

The ancient Greeks laughed at other peoples—barbarians, as the Greeks called them—because they wore so many clothes. To-day, all over the civilized world, doctors are returning to the practices of Hippocrates, the Father of Medicine, that noble Greek who used to make his patients do exercises in the pure air and sunlight of the Temple of Asclepius, where he was a priest. The Greeks called this excellent practice *gymnastike*, which literally means, as we should remember, getting one's clothes off.

Fewer Clothes and Longer Lives.

To-day, children at least can and do begin to wear fewer clothes; but even now much of our time at Infant Welfare Centres is spent in removing the incredibly numerous layers of clothes in which so many of the babies are imprisoned, starved of light and air, and prevented from breathing freely.

After infancy, girls and young women nowadays do splendidly. We are rid of the horrible notion that dragging skirts, infected with tubercle and other bacilli, were decent, but clean ankles indecent. We are rid of the "chest protector," which was a chest betrayer, and, instead, we see the falsely so-called "pneumonia blouse," which is really an enemy of pneumonia, for it helps the ventilation of the skin, and permits it to perform its proper functions.

Contrast with it the bodily ventilation of the average middle-aged man in his cosy, centrally-heated club-room, windows closed, air humid and warm and stagnant. He feels very snug in his "winter woollies," but he is paralysing his skin, and slowing down the flow of good blood through his lungs. If now microbes attack him—and they seem to be ubiquitous—perhaps aided by the sudden change to the cold night air, plus the whisky which he has taken to "keep out the cold," he is in no condition to resist them. What he needs, and what we all need, is the free, full, rapid circulation through the lungs which goes with active, open-air exercise in a minimum of clothing.

"The blood is the life," as we say: the blood carries the fighting cells, and the chemical antidotes which defend the lungs, when they are attacked. But the over-clothed, congested lung, with a slow supply of blood through it, falls a victim and often pneumonia is the result.

What a delight to observe the incomparably improved physique and beauty and resistance to disease of our young women to-day, because they

have been restored to the light and the breath of life, thanks to the abolition of the disgusting clothing of the nineteenth century, when it was the elegant and admirable thing for a young girl to go into a "declina" after years of anaemia and frequent fainting fits.

Since we must wear clothes, here are some rules for getting all the good and no harm from them. First, all clothing must be loose. All tight clothing anywhere is an abomination. Tight shoes cause corns and bunions and hammer toes; tight shoes and gloves, by interfering with the circulation, cause chilblains in cold weather; tight collars and neckbands interfere with the return of blood through the surface veins from the scalp and have been accused, and probably with justice, of con-



Dr. Saleeby in the London Studio exhorting his invisible audience to remember the importance of clothing in relation to health.

tributing to baldness, which tight hard hats probably favour for the same reason. Tight garters help to cause varicose veins, especially if the wearer spends much time in standing.

The old-fashioned whalebone corset was an entirely odious garment. Its tightness interfered with respiration and with the healthy vigour of the muscular wall of the abdomen. At points where it exercised local pressure, it may have contributed to the development of malignant disease. Its pressure served also to displace internal organs. It was an utterly abominable article, yet this corset, which has no defender to-day, was accepted almost universally much less than a generation ago.

I rejoice that nowadays women wear scarcely any tight clothing. In freeing the neck, they serve themselves in many ways. It is good to let in the sunlight upon the neck, where the thyroid gland, so important and active in women, is benefited. To supply that gland with iodine, its natural food, is a policy now of proven value, but all good foods are better absorbed and utilized in the presence of sunlight.

If the tissue next the skin be absorbent, the particular stuff of which it is composed does not matter. "Wool next the skin" has a kind of semi-sacred significance in this country. But the question is not the origin of the material, but the type of texture. A dense, non-absorbent flannel chest protector, so-called, is a perfect example of the worst possible kind of clothing, even though it is made of wool. Shetland wool, on the other hand, conforms as nearly as possible to the ideal—which we actually see in the woollen coat of the sheep. Next the skin we may wear silk, artificial silk, cotton, linen, or wool if we please, provided that the texture be loose, absorbent and washable. A loose texture is always a warm one for its weight, as we see in the natural clothing of hairy and furry animals; for such a texture holds air in its meshes, and the air is a poor conductor of heat, and thus helps us to retain our warmth.

Recently, having learnt the value of light, we have studied clothing in respect of its power to transmit the precious ultra-violet rays, and learn that white clothing is best in this respect. A baby can be cured of rickets by light, acting through clothing of cheap, white mercerised cotton, but if the same stuff be dyed black, the cure is not achieved. If a fabric be very loose, as we might use for, say, the arms of a child, the light may pass between the fibres. But some stuffs really let the light penetrate, in large degree. Artificial silk, for instance, is found to be much superior to real silk in this respect; which is fortunate, for artificial silk is cheap. This discovery commends it for stockings and blouses and shirts for tennis and cricket.

The Good Days Coming.

I look forward to coming days, really worth calling days, when we shall have cleaned our skins, as I have urged for more than twenty-three years, and when we shall be able to wear white and delicate fabrics without finding them soiled in ten minutes by the worse than wasted wealth of our country, poured into the air in the form of soot.

One last word about my unfortunate sex. Young girls, as we have seen, are becoming free. Perhaps in a few years they may even play tennis in gymnastic costume. At Stamford Bridge, last summer, during the Women's International Athletic meeting, we saw young girls, in whose grace and beauty Phidias and Praxiteles would have rejoiced, wearing simple athletic costume. But no man, unless he be a hero, and on his own court, dare play tennis in shorts.

The Boy Scout alone, in this as in so many other respects, would seem to be the hope of the future. His bare knees and unchained neck have long been, for me, the living symbol of youthful freedom and reason in a mostly fettered, smothered, light-starved, middle-aged and hide-bound world.

I hope that, ere very long, we may be succeeded by a wiser and freer generation, enlightened in body and mind. What becomes of all the beautiful children? Were we, you and I, once beautiful children, and, if so, what has happened to us? We must get back to Nature, in our ways of eating and clothing, and the final justification of our civilization, if it is to be justified at all, can only be in happy homes, and as Ruskin said, the producing of as many as possible full-breathed, bright-eyed and happy-hearted human creatures.

MR. ALBERT SANDER, assisted by Mr. J. A. Byfield (pianist), and Mr. J. de Rouette (cellist), will make his first concert appearance in London in the National Sunday League Concert at the Palladium on Sunday evening, May 16th.

Willow Dell Station Calling.

I.

Imptown wished to listen to far off Willow Dell.

Where at bidding of the Spring
Winds would sigh and haresbells ring,
Shadows dance and brooklets sing
And babbling stories tell.

II.

Every Imp then bundled out to see what he could get—

Some went dusting off the stars
All round Jupiter and Mars,
Shook the star-dust into jars
And made a crystal set.

III.

Others to the meadows went. One wee impish seeker,

Dodging all the noise and fuss
Took the queerest pixie bus
Plucked a wild convolvulus
And fixed him a loud speaker.

IV.

Darkness fell, the Imps tuned in, and, though the miles were many—

Heard the fairy wood-winds sigh,
Haresbells pealing faint and high,
Dainty music followed by
The Local News, "if any."

V.

Then a Ballet of the Hours was cheered as it deserved

'Till Announcer, Brownie Binn
Said: "I can't in all this din
Read the First News Bulletin
With copyright reserved."

VI.

The brooklet told a bed-time story, whimsical and bright.

Next the General News was read
And a Talk on goblin bread,
Then a voice popped on and said:
"Good night, Imptown, good night."

FLORA FEARNE.

The Children's Corner

News From London.

ALL the nieces and nephews who are industriously gathering and sending in silver paper will be glad to know that the third collection has now been sold and that it brought in £4 1s. 4d. for the Children's Hospital Wireless Fund. One small piece of lead or silver paper seems a useless thing, doesn't it? But all the odd pieces contributed to the store which is collected at "2LO" have together been the means of handing over nearly £14 to the Fund in the last few months. We can do with as much as you can send us, and we hope that everybody will help.

Are You "Bird-Watching"?

The children's programme for next week has several interesting things in it. On Wednesday, Mr. William Jewell's second talk on "Nature Month by Month" will be given. Most of you know that his first Talk on "Bird-Watching" has been printed in *The Radio Times*, and in connection with it a competition has been started. We hope that everybody is competing, and that there will be lots of splendid entries. The closing date for the competition is May 31st, instead of May 15th, as was arranged at first. This is so that competitors may have a longer time.

Nature Talks at Birmingham.

All the children who listen regularly to the Children's Corner from Birmingham will be glad to hear that the adventures in "Wild Folk Land," which were written by G. Bernard Hughes and told in the Corner by Constan Joya, are to be continued for some little time ahead.

Yet further good news is in store. Beginning on Monday, May 31st, and running consecutively for six weeks, there will be a very interesting series of Nature Talks. These are to be given by Mr. G. Hensley, F.R.S., and the titles are: (1) Insect Paper Makers; (2) The Wonderful Beetle; (3) Something About Tommy Tiddlers; (4) Marvellous Insect Wax Workers; (5) The Story of the Butterfly; and (6) Ants and Their Antics.

Playlets at Plymouth.

Playlets seem to be the thing of the day at the Studio. The children have been especially interested and have sent many letters of appreciation of these efforts. It is expected that, in the near future, the Aunts and Uncles will broadcast some which will directly appeal to the children of the Plymouth Circle.

A Successful Dance.

Nottingham's winter season's work ended in a blaze of glory at the Fancy Dress Dance given on April 9th at the Palais de Danse, Nottingham. Over 750 tickets were sold and many applicants were turned away. Much to everyone's regret, the Naughty Boy was not able to be present, owing to a cold.

MORE BACH AND SCHUMANN.

ON Saturday, May 15th, we shall have the third and last of our Bach and Schumann programmes in the London Children's Corner, and our purpose has been served if we have discovered something of the simple beauty and human feeling in the music of that great ancestor of musicians, whether composers or performers, John Sebastian Bach.

The Italian Concerto for pianoforte has nothing to do with Italy, for Bach never left his native Germany. In Bach's day, Italy was looked upon as the home of the best music, and Bach, in using the Italian form in this work, paid Italy a compliment in describing it thus.

The Quintet by Schumann, two movements of which finish our concert, is one of the greatest favourites among Chamber compositions. This is a style of music which is thought to be less easy to understand than Orchestral music. The general feeling of the Quintet is one of joy and happiness, with its bold and splendid themes of the first and last movements and the merriment and "go" of the Scherzo.

The Broadcast Pulpit.

The Flower-Strewn Path.

THERE is a saying, "May your path be strewn with flowers." That may mean one of two things. It may mean a wish that you may be called to tread a flowery path, that your lot may be a happy one. Or it may be the wish that when you tread the thorny way, you may leave flowers where you have passed, that you may make the lot of others happier. The latter was the Psalmist's aspiration when he said, "Goodness and mercy shall follow me all the days of my life."—*The Rev. C. J. Griffith, Carlisle.*

A Life of Beauty.

THAT God is beautiful is an article of the Christian faith which is often forgotten. That beauty has many ample and soul-inspiring revelations, for all God's works are full of Him. We must always remember that beauty and ministry go together, and we must learn that beauty has a supreme place in Christian character. The highest ideal of life is an exquisite blend of beauty and strength, beauty to fascinate, and strength to minister. It is not enough that we are righteous, pure, and true. Like Christ's, our virtues must scintillate with touches of gentleness, tenderness and sympathy.—*The Rev. A. T. Kinnings, Stoke-on-Trent.*

Life, and More Abundantly.

HOW many people we see in whom the finer qualities of humanity are almost entirely lacking, who have little or no appreciation of art or music, no sense of the beauty of wild nature, no real grasp of the meaning of love, loyalty, self-sacrifice! Yet there are things which really matter, which alone give value and poignancy to our existence. Without them, what is life but mere animal pleasure and pain? Of the man whose spiritual nature is undeveloped or dormant, or worse still, choked and strangled by neglect or misuse, it may be said that he is only half alive, or else half dead. Our problem is, whence comes the vital inward force which can stimulate and nourish the growth of our true selves? The Christian gospel comes to our aid. The fact that Christ came, not to bring gloom and apathy, but that we might have life and have it more abundantly was the great fact that transformed the whole life of the first disciples.—*The Rev. F. P. Chedham, Manchester.*

The Road to Failure.

WE long for this thing or that, but our longing is only a royal road to our disappointment, unless we will by patient industry to realise what we desire. This is the magic of the transfiguring power of the Gospel. If a man would uphold his soul unto salvation, he will find that it can only be compassed so far as he wills to put himself in harmony with the will of God. To this there is no alternative, and only as man is constant in willing things good and true can the work of salvation be accomplished. What is true of the individual is equally true of society. To trust in new conditions merely or in fresh legislation, to place assurance in anything that overlooks the purification of the mind or the strengthening of the will is to court failure.—*The Rev. M. Watkins, Belfast.*

"BROADCASTING."

In the hushed, curtained room I stood alone
And read my rhymes out to the microphone.
Yet scarce could I believe that every word
I breathed, perhaps a thousand listeners heard.
Rather I felt like some poor ghost behind
Death's down-dropped curtain, shut out from his kind,
Desperate to make yet-living loved ones hear
Some fond last message that would make all dear.

WILFRID GIBSON.

(Reprinted by permission from "The Observer.")

A Daily Service for the Sick.

[Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editorial address is Spring Hill, Strand, London, W.C.2.]

IN *The Radio Times* of April 9th we read the story of the inception of the splendid scheme to supply every hospital in the Kingdom with wireless sets, and we rejoiced. It is especially interesting to know that a Children's Sunday service, which drew Mr. Kettle Howard from his bed in spite of influenza, was the direct source of his inspiration.

Do those who have contributed so generously to bring the benefits of wireless within reach of the pillows of the sick realize the feelings and thoughts of those who lie there suffering? Life is a very real affair, and often a terribly grim affair to a large proportion of those lying in our hospitals, as well as to many others among the B.B.C.'s vast audience, so that secular music and entertainment (however helpful and inspiring some of it is, and desirable as a distraction and pastime, as are the other items of the excellent programmes) fail to satisfy the deep need of the soul in the hours of sickness.

Has not the time come for this great need to be met? Surely, very few, if any, of those who own wireless sets would grudge half-an-hour daily, say, just after the children's hour, for a service consisting of a little sacred music, hymns, a brief reading or address to comfort the sick and suffering and the lonely. The Sunday service is welcomed by us all, but it is not enough.

Over fourteen hundred listeners have already written to the writer expressing their deep desire for such a daily service as is here suggested. Among them are matrons and nurses of hospitals and nursing homes; blind, bed-ridden and incurable and aged folk, as well as many clergy and ministers of all denominations.

It is certain that if their pleading is heard, no item on the broadcast programme will be welcomed with half so much joy and gratitude as this half-hour every day.—*K. M. Cornieux, Rushey Grove Road, Watford.*

[We welcome our correspondent's suggestion, as we welcome all suggestions that make for the enlargement of the B.B.C.'s field of service. We invite our readers to send us an expression of their views on the suggestion so earnestly and eloquently brought forward by our correspondent.—Editor.]

Beware of Radio in Your Bath!

Is your issue for April 16th, you show an illustration of a youthful enthusiast occupying a bath and clad principally in headphones, coupled to what is, apparently, a multivalve set in the background. I don't suppose this is a common practice among children, but possibly a number of your younger readers may be tempted by your illustration to follow suit. But this is a very dangerous practice, as high-tension voltages up to 120 are fairly common and the dangers of shock when the body is wet are very much accentuated. H. T. accumulators of quite high capacities are used nowadays and a shock to a child under these circumstances might have very unpleasant consequences.—*B. L. Dewsbury.*

The Quality of Organ Transmissions.

In answer to your correspondents who have written to you on the subject of organ music, I should like to state that I find that the sixteen-foot pedal notes on an organ transmission are invariably present. Of the thirty-two foot pedal I have my doubts, but I believe that these are also transmitted. A change of receiver has proved this, and I suggest to your correspondents who complain of unsatisfactory reception that they change their circuit for one that is more aperiodic. Also I suggest that a cone or paper diaphragm loud speaker is essential, in addition to a horn loud speaker. I write as an old original amateur in radio and also as an organist.—*Arthur F. Bartlett, Coleraine Road, Blackheath, S.E.3.*

Listeners' Letters.

I FIND that organ transmissions are very good indeed, the pedal notes (diapason) and trombone stops being particularly fine. The only small trouble is a tendency to distort on the swell organ. My outfit is a two-valve with indoor aerial and large size loud speaker.—*E. Wesley, St. James's Mansions, Muswell Hill, N.10.*

RECENTLY, I heard the full beauty of an organ, with the blend of the pedal stops. The organ was in Cologne Cathedral and was broadcast from Hamburg. I listened from 7.15 p.m. until about 7.28 p.m., and then Dublin started up and the resulting heterodyne whistle spoiled it, but whilst it lasted it was really good.—*A. L. Fiata, Linton, Barton-on-Trent.*

THOUGH I am not a professional organist, I understand organ music and play the king of instruments, and I find that the sixteen and thirty-two foot pedal stops do not "come through" well when used alone. When, however, a pedal reed is added, or manual reeds are coupled to pedals, they come through well.—*M. P. S.*

[We have received a large number of letters on the subject of the transmission of organ music. We can assure our correspondents that the pedal notes of the organ are transmitted by the microphones just as faithfully as are the other notes of the scale, but the majority of receiving sets are unable to reproduce them. With a receiving set and a loud speaker that are capable of faithfully reproducing all the frequencies of the musical scale, organ transmissions can be heard very effectively, and the sixteen foot stops of the pedal organ are reproduced in proper proportion. For reasons of space this correspondence must now cease.—Editor, *The Radio Times.*]

How Loud Are Loud Speakers?

AMONG the comments of your correspondent, L.R.C.P., M.R.C.S., concerning the noise made by loud speakers in upper rooms founded on actual experience or on theory? I have never heard anybody complain. Wireless music is not as penetrating in tone as that from a powerful gramophone, and the melody of any song heard through a brick wall would, I imagine, sound so soft and soothing that it would induce sleep, rather than prevent it. Should anyone have neighbours who complain, it is simple enough to reduce volume by manipulating H.T. or cutting out a valve. Separate H.T. leads for each valve are now almost general. Loud speakers in upper rooms can also be turned to face an outside wall about a yard away, and then, though the music can be heard equally well in any part of the room, the volume penetrating to next door is negligible—certainly not "a public nuisance."—*Ginnock, Belfast.*

POINTS FROM LETTERS.

AN inaccuracy occurs in the well-merited appreciation of Mr. Edward Isaac in a recent issue of your paper. It is stated that he studied chiefly abroad, and made his debut at a Hallé concert upon his return. Mr. Isaac owes his early training, at any rate, to the Royal Manchester College of Music, where for, I believe, quite ten years, he studied composition with Dr. Walter Carroll, and pianoforte with Miss Olga Nieruda. He was still there when he first appeared at a Hallé concert.—*A. R. M. C. M., Tarporley, Cheshire.*

PROFESSIONAL singers of both sexes should pay more attention to the pronunciation of such words as "blue," "true," and "you." Most of those who broadcast persist in singing these words as if they were spelt "blew," "brew," and "yow."—*G. S. C., Sandgate.*

Our Point of View.

The Record of London's S.O.S.

WE print on this page a diagram which will be studied with the keenest interest by our readers everywhere. It tells the story of a unique achievement of which the B.B.C. may well be proud. It shows at a glance the splendid results that have attended the S.O.S. broadcast from the London Station during the past year. Who can guess the full significance of the mounting line that indicates the number of successful calls? It tells of many a desperate and tragic appeal going out through the ether, of the miraculous discovery of lost friends, of last reunions and farewells, of the triumph of Love over Death. Here, surely, is one of the noblest services that broadcasting can render to lonely and suffering humanity.

FROM FAR-OFF RHODESIA.

AN interesting letter came to Savoy Hill the other day from far-off Southern Rhodesia. It was addressed to the B.B.C. by the Prime Minister of the Colony, Sir Charles P. J. Coghlan, K.C.M.G., and was couched in these terms:—

With reference to the broadcasting of the Rhodesian Farmers' Talk which the B.B.C. was good enough to arrange, I desire on behalf of the Government of Southern Rhodesia to express to you our thanks for your action, which is highly appreciated by us. The broadcasting in question has resulted in many inquiries being made by prospective settlers regarding the possibilities of this Colony, and the publicity given by your Company to the Talks referred to has been the means of directing much useful attention to the youngest British Self-Governing Colony.

Here is gratifying evidence of the wide-ranging influence of our Talks, and of the increasingly important part that broadcasting is coming to play in the life of the nation and of the Empire. And perhaps the day is not far distant when these same prospective settlers, now prosperous Rhodesians, will be able in their new home still to hear the Announcer at 210 and to share with their kith and kin in the Old Country the good things of the Daventry programmes.

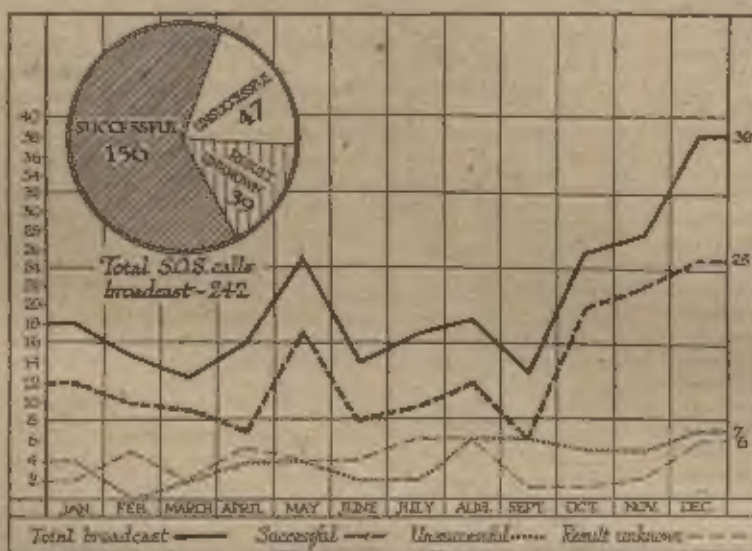
BROADCASTING AND THE LIBRARIES.

CONTRARY to the fears expressed by some librarians in the earlier days of broadcasting, the latest reports from public libraries all over the country show that in the last twelve months there has been an appreciable increase in the number of books issued, especially in those of a more serious character. We observe that the Nottingham Librarian, in a recent interview, said that in the early stage of the wireless boom an immediate falling off in the demand for light literature was noticed, but the reading of more serious books was in no way affected. Since then interest in scientific subjects has been stimulated among all classes of the com-

munity by broadcast talks, such as those given by Sir Oliver Lodge and other authorities, and the natural result has been a steady increase in the demand for books offering wider knowledge than a fifteen-minute lecture can hope to give.

At Hull the books issued during the past year showed an increase of 27,000 over the previous year. The Huddersfield and Sheffield Librarians have also testified recently to the educative value of broadcasting, the former reporting an additional twenty to twenty-five per cent. on the books issued a year ago.

In London, too, the evidence runs in the same direction. In Stepney, the Librarian



This chart shows very clearly the remarkable record of S.O.S. calls put out from the London Station during 1925.

provides a room for a weekly meeting of the local Radio Society. In Croydon, it has been noticed that broadcasting has definitely affected the demand for books dealing with science and other matters dealt with in broadcast talks. And in Woolwich, the librarian reports a new zest for knowledge inspired by broadcasting, in proof whereof, he points to the growing demand for books on scientific, historical and geographical subjects. Plays, too, are being more frequently asked for, and this, in the Woolwich Librarian's opinion, is directly due to broadcast performances and readings.

Thus, another ill-founded reproach against broadcasting is completely disproved by stubborn facts and figures, and those who feared that the coming of wireless would result in a widespread illiteracy and the financial ruin of authors and publishers may rejoice to know that their fears are groundless.

If you oscillate you are spoiling someone else's pleasure.

PLEASE DON'T DO IT.

The B.B.C. issues free pamphlets telling how to avoid oscillation.

Send to Savoy Hill for a copy to-day.

My Oscillating Neighbour.

What Shall We Do With Him?

TRY as I may, I simply can't love my neighbour as myself—when he is oscillating. In fact, I hate him because he is nearly always oscillating.

My neighbour is a broadcasting station in himself. He perpetrates a programme of his very own—superimposed, one might say, upon that of the B.B.C. The squeals and howls that he forces through my loud speaker are superior to all others in the vicinity for volume, stridency and general frightfulness.

Before he selected the particular "receiver" by which he converts my home into a Chamber of Horrors, I used to like him. So did my wife. She held him up as all that a husband should be—home-loving and so forth. He still may be all that, but to the other homes that exist near his own, he does not appear to extend his affection. As far as my home is concerned, he challenges it mightily with a Hymn of Hate.

Argument, reason, tears and threats, all fail to bring home to him the remotest shade of remorse.

Once, I submitted to the torture of listening on his heartthrob. Evidently I arrived too early, for I witnessed a prolonged preparation which he deemed necessary for the enjoyment that was to follow. He twiddled knobs of which he had an infinite number and variety. He "ran over" his accumulator and made as many interchanges of valves as were possible before replacing them in their original positions again. Bullet-like cracks were given off from his High Tension plugs with the frequency of shots in military target practice.

Then, after a final adjustment of the loud-speaker, I admit we heard music. He "tuned in" numerous stations and was clearly of the opinion that none of them knew how to broadcast a programme properly. He treated us to a distorted phantasmagoria of a dozen programmes, two at a time.

Then he turned his destructive attention to long distance stations. Continental and, I imagine, infernal. Every musical item appeared in the same setting, that is to say, an abominable continuity of screams and hisses like boa constrictors at a tea party.

At the end of ten minutes, I was prepared to be rude to my neighbour. In a quarter of an hour I was desperate and chose as my basis of argument his reaction coil. Anything would have done, but that coil made a good battleground. It was of massive proportions and almost over-balanced his "set." As a labour of love (for it was home-made) it was unique, and worthy of the highest praise. I commented on its unusual size. He smilingly deprecated the idea. My longer experience in radio he pool-pooled as negligible. I remonstrated strongly, wound up by openly carving the coil as a ponderous cart-wheel and my neighbour showed me the door.

Since then, radio has been a hideous nightmare to me, and I often wish I had bought cigars instead of renewing my licence.

What am I to do with my neighbour? Henry VIII. could have settled the problem decisively, by arranging a short, sharp, ceremony on Tower Hill. Everyone present, with one exception, would have witnessed the affair with mal enjoyment. But I haven't the power of Henry VIII., and yet I shall have great pleasure in telling my neighbour with his own reaction coil one evening at eight o'clock prompt, just as the best of the evening programme is beginning. It will be a good deed.

L. HAYES.

Round the Stations.

[A Daily Summary of Stations' Programmes. Those stations relaying the London transmissions are not included. Full details in the Programme Pages.]

SUNDAY, May 9th

LONDON, 3.30.—THE STRING BAND OF THE ROYAL REGIMENT OF ARTILLERY. Conductor, Capt. E. C. SYRATTON. MAYO FLORENCE HOLDING (Soprano), HERBERT REYNOLDS (Baritone), MARTHA BAIRD (Solo Pianist).
5.30 approx.—Shakespeare's Heroines: "Lady Macbeth." Mrs. PATRICK CAMPBELL.
9.15. JANET HENSLEY (Soprano), WILLIAM PRINCE (Solo Violin). THE WIRELESS SYMPHONY ORCHESTRA: Conducted by EDWARD CLARKE.
BIRMINGHAM, 9.30. Light Classics. THE STATION ORCHESTRA.
BOURNEMOUTH, 9.15.—Schumann. JULIETTE FORTY (Pianoforte), DIANA WHEATLEY (Contra Alto). THE STATION SYMPHONY ORCHESTRA.
BELFAST, 8.30. FLORENCE NIXON (Mezzo Soprano), ALBERT FITZGERALD (Violin).
CARDIFF, 9.15.—RUFUS GODOLPH (Contralto). THE STATION SYMPHONY ORCHESTRA: Conductor, WALTER BRATHWAITE.
GLASGOW, 3.30.—Orchestral Concert. THE STATION SYMPHONY ORCHESTRA: Conducted by HUBERT A. CARPENTHER, E. B. APPLETON.
9.15.—ALFRED ARMSTRONG (Baritone), MAY MURKIN (Soprano), and GORDON BAYAN (Piano).
MANCHESTER, 9.15.—Mendelssohn's "Hymn of Praise." GWYNETH KNIGHT (Soprano), CLARA CHAMBERS (Soprano), ARTHUR WILKES (Tenor). THE STATION CHORUS and AUGMENTED STATION ORCHESTRA: Conductor, T. H. MORRISON.
NEWCASTLE, 3.30. BETTY HINDLE (Soprano), THE STATION ORCHESTRA.

MONDAY, May 10th.

LONDON, 8.0. "What Would You Do?" A Comedy. Organized by Pearson's Weekly.
8.50.—"The Marriage of Figaro" (Mozart). Act II. relayed from the R. A. Opera House.
10.0. Chamber Music and Poetry. THE VIRTUOSO STRING QUARTET. Poems Read by Prof. GEORGE GORDON.
BIRMINGHAM, 10.0.—Chamber Music. THE MARY V. A. DANCE SOCIETY.
GLASGOW, 10.0.—The Pianoforte Sonatas of Beethoven. HERBERT A. CARPENTHER (Pianoforte).
NEWCASTLE, 10.0.—FRANK MAXWELL'S TRIO.
10.30. GORDON LEA. Novocastrian Nights (4).

TUESDAY, May 11th.

LONDON, 8.0.—Variety. JOHNSON and GERRARD (Piano and Banjo). DATES ("The Man of Memory"), "That Child" (E).
8.30. THE BAND OF H.M. ROYAL AIR FORCE (Lancaster), accompanied by ARTHUR V. V.
10.0. John Henry from an Aeroplane.
DAVENTRY, 8.0.—Ballad Concert. NANCY HUTTON (Soprano), STYL MADES (Contralto), KINGSLEY LARK (Baritone), DAVID WISE (Alto), HAROLD BREWERTON (Pianoforte).
ABERDEEN, 8.0. Instrumental and Vocal. DOROTHY CHALKERS (Violin), JULIAN ROSETTI (Pianoforte), ANITA VAUGHAN (Contralto).
10.0. Orchestral Programme.
BIRMINGHAM, 8.0.—Musical Operetta. MARRIAGE BY LANTERN LIGHT (Offenbach).
8.35. "The Sweet." A Play in Two Scenes.
9.0. MAURICE SANDERSON (Soprano).
9.15. Orchestral Interlude.

BOURNEMOUTH, 8.15. Winter Gardens Night. Popular Symphony Concert. THE MUNICIPAL ORCHESTRA: Conductor, Sir DAN GODFREY.
BELFAST, 8.0.—Recital. GORDON BRYAN (Pianoforte) and MAY MURKIN (Violoncello).
CARDIFF, 8.0.—"Buttercups and Daisies." MARGARET WILKINSON (Soprano), OLIVE KAYAH (Contralto), WALTER GYLES (Tenor), OLIVE KAYAH (Soprano). THE STATION ORCHESTRA.
GLASGOW, 8.0. THE STATION NATIONAL PLAYERS in a One Act Play.
MANCHESTER, 8.0.—The Love of the West Country. WINIFRED FISHER (Mezzo-Soprano), ELAINE AYER (Violin). THE AUGMENTED STATION ORCHESTRA. Conductor, T. H. MORRISON.
NEWCASTLE, 8.0.—Variety in Music. HILDA VIGENT (Soprano), LOUIS GODOWSKY (Violin), THE STATION ORCHESTRA.

WEDNESDAY, May 12th

LONDON, 8.0. THE RADIO FOLLIES (Comedy Party).
8.30.—Symphony Concert. LAPETITE (Pianoforte). THE WIRELESS SYMPHONY ORCHESTRA. Conducted by EUGENE GOSSENS.
ABERDEEN, 8.0.—LOUIS GODOWSKY and ORCHESTRA in Wieniawski's Concerto in D Minor.
8.30.—Choral Music by the ABERDEEN RAILWAY MALE VOICE CHORUS. Conductor, GEORGE GORDON.
BELFAST, 8.0.—Concert Music. MARGARET HUXLEY (Violin). THE AUGMENTED STATION ORCHESTRA.
8.30. "The Wizard of Wireless." A Play.
10.0. Wagner.
DUNDEE, 8.0.—REBECCA JOHNSON (Soprano), F. ELLIOT DOBIE (Bass), ST. MARGARET'S (Old) SILVER BAND. Conducted by G. F. MILLER.
EDINBURGH, 8.0.—The Embassy Orchestra.
8.45. "The Father's Soul." A Play.
GLASGOW, 8.0.—ROBERT BURNS "The Poet of Humanity".
HULL, 8.0.—Popular Night. PAT RICHARDS (Soprano), HARRY BRINLEY (Bass), EMMETT FINE (Contralto), DOROTHY KITCHEN (Mezzo Soprano).
LIVERPOOL, 8.0. THE STATION CHORUS. ALBERT HARRALL (Contralto), MAY MURKIN (Mezzo-Soprano).
8.40. THE STATION REFLECTORY PLAYERS in "Columbus." A Fantasy.
NOTTINGHAM, 8.0.—An Evening of Variety. LEONARD ROBERTS (Baritone), DAVID MILNER (Bass), THE THREE ACES.
PLYMOUTH, 8.0.—THE STATION ORCHESTRA. NADIA POITAVA (Soprano), ELEANOR KESLAKE (Violin), BERTY SPENCER (Contralto), LAMONT KENNEDY (Pianoforte).
SHEFFIELD, 8.0.—Variety. THE RIFLEY UNITED SILVER PRIZE BAND. Conductor, W. J. SAINT HANLEY and PAGE (Syncopated Dances).
STOKE-ON-TRENT, 8.0.—THE LONDON TOWN BAND. Conductor, JOSEPH H. BRADSHAW. TEM BEALY (Director).
SWANSEA, 7.40. THE SWANSEA PULKE BAND. RITA MATTHEW (Mezzo-Soprano), DAVID PRICE (Bass).

THURSDAY, May 13th.

LONDON, 8.0. WYNNE ADAMS (Soprano), HORACE STEVENS (Baritone). THE WIRELESS SYMPHONY ORCHESTRA: Conducted by DAN GODFREY.
ABERDEEN, 8.0. IRENE BLACKIE and ORCHESTRA in Scott's "The Two Orphans".
8.30. Verger Recital.

BIRMINGHAM, 8.0.—A Light Programme. THE STATION ORCHESTRA, ISABEL TUNES (Soprano), AR. WHEATLEY (Violin).
10.10. "The Cat." A Play.
BOURNEMOUTH, 8.0.—A Summer Evening. THE DOWNLAND MUSICIANS. Mr. WALTER BRATHWAITE (Baritone), Mr. ARTHUR ROBERTS, F.R.S.L. relayed from Mansfield Hall, Wotton. GRETHER DICK (Soprano), THE WIRELESS ORCHESTRA.
BELFAST, 8.0.—AMERICAN DAY MUSIC.
8.40.—Short Plays and Orchestral Music.
10.0.—THE MAYFAIR GLEE SINGERS and HARRY DYSON (Flute).
CARDIFF, 8.0.—"Summers That Are Past." THE STATION CHORUS and T. H. MORRISON. WILKIE BRATHWAITE. LILLIAN LEWIS (Soprano), N. S. L. (Soprano), GENE DANIEL (Mezzo-Soprano).
GLASGOW, 8.0.—THE AUGMENTED STATION ORCHESTRA. MURRAY LUCETTE (Soprano).
MANCHESTER, 8.0.—Arthur Sullivan. SYDNEY CONTRAN (Tenor). THE AUGMENTED STATION ORCHESTRA. Conductor, T. H. MORRISON. Narrated by JOHN F. RESS.
NEWCASTLE, 8.0.—Gems of Opera. DOBIE LEMON (Soprano), WILLIAM MICHAEL (Baritone), THE STATION ORCHESTRA.
9.10. HELENA CHILDE (Contralto).
10.0. THE PRINCE OF GERMANY.

FRIDAY, May 14th

LONDON, 7.0.—Tenth Annual Meeting of the National Savings Association, relayed from the Albert Hall.
7.40. VARIETY and THE LONDON RADIO DANCE BAND.
9.45. Operatic Selections and Choruses.
NEWCASTLE, 8.45 and 9.15.—SCORRELL and WOODS (Entertainers).

SATURDAY, May 15th.

LONDON, 8.0. THE NOVELTY MISTRELS.
8.45. Brighton Competitive Musical Festival, relayed from the Brighton Hippodrome.
10.0. PULKE BAND and Old Time Music.
ABERDEEN, 8.0. THE STATION CHORUS and PIPE BAND. Under the Direction of Pipe-Major Henderson.
8.15.—THE ABERDEEN RADIO PLAYERS in "The Kilmartin Comedy".
BIRMINGHAM, 8.0.—Popular Programme. THE STATION ORCHESTRA, JAMES HOWELL (Baritone), WALTER HEARD (Pianoforte).
9.0.—Violin Recital by LOUIS GODOWSKY.
BOURNEMOUTH, 8.0.—THE ALMA CHORISTES.
8.15. Winter Gardens Night: Operatic Programme. THE MUNICIPAL ORCHESTRA. Conductor, Sir DAN GODFREY. LEONARD LOVSEY (Tenor).
CARDIFF, 8.0.—Masters in Merry-making: STERN DALE BENNETT and BILLY LEONARD. Entertainers. THE STATION ORCHESTRA. Conductor, WALTER BRATHWAITE.
GLASGOW, 8.0.—Variety and Dance. HELENA CHILDE (Entertainer), DOBIE LEMON (Soprano), W. J. SAINT HANLEY and PAGE.
MANCHESTER, 8.0.—Something for Everyone. THE TYDENLEY TEMPERANCE PRIZE BAND. Conductor, FRANK ALLRED, KENNETH ELLIS (Bass), THE STATION DRAMATIC COMPANY.
NEWCASTLE, 8.0.—A Band Night: THE BRANFORTH GALLERY SILVER PRIZE BAND. NORMAN GARY (Baritone), WILL KNOWLES (Entertainer).

**Week Beginning
May 9th.**

(Continued on the next page.)

(Continued on the next page.)

Pavane of the Sultana
Beauty, the Slip o' my
Thimble, the
Empress of the Pagodas, the
The Fairy Garden
LAFITTI
Pour le Piano Prelude
Serenade T.
[THE ORCHESTRA]
The Pleasure of Lord Byron's
Septien de la Rose
Overture Prince Igor Borodin
The Cow

S. D. SULLIVAN
 (Born May 1842)
 (Died Nov 30 1906)
 WYNNE AT LEO STAY
 IN PA S T A N S
 T I M E S
 SAY THINY OR F STRA
 U S C O D E P Y
 THE O O L E S T A Y
 Legatus, "Th Bino.
 WYNN AS L O
 with OR HES TR A
 Where the Bee Sucks The
 Pompeit).

Part II
10.0. THE ORCHESTRA
Introduction.
Act III
Dance of the } ("The Master
Apprentices }ingers") Wagner
Entrances of
the Masters }

Schumann-
Interpreted by
ISABEL RAY
The Duynsbund or, Op 6 (un-
chorus).
11 Songline.
12 Can Unare
13 F. H. G. & C. H. O. G. P.
A. H. G.
14 C. H. G. & C. H. O. G.
15 A. H. G.
16 C. H. G. & C. H. O. G.
17 C. H. G. & C. H. O. G.
18 Manderate

**Week Beginning
May 9th.**

SUNDAY, May 9th.

THE STATION SYMPHONY
 Directed by
 Capt. A. J. FEATHERSTONE
 Overture, For Band
 25. DIANA WEBSTER
 (Contralto)
 "Die Lotosblume" ("The Lotus
 Flower") The Nat
 "Der Nussbaum" ("The Nut
 Tree")
 "Frühling" ("Spring")
 N. K.

10 30 4' less down.

2. 63, - An Afternoon Paper

\$ 50 WATKINS, F. C. & C. Co.
Miser and the Ordinary La
c. c. N B from London

R.45. SYMPHONY CONCERT
Programme of French Works
8 B. from London,

740 Mesopotamia * (2). by Major
Gen. Sir HARRY BROOKING
R.C.M.G. K.C.B.

[illegible]

BAND. N.B. from London
10.30. DANCE MUSIC.
THE SAVOY BAND

0 15. MELITA DOLORES S
from London
(Continued on the next page.)

(Continued on the next page.)

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BOURNEMOUTH PROGRAMMES.

Week Beginning
May 9th.

(Continued from the previous page.)

- 9.30.—WEATHER FORECAST AND NEWS
Local News.
9.45.—Programme S.B. from London
11.0.—Close down.

SATURDAY, May 15th.

- 3.45.—Gardening Talk by Mr. George
Dance, F.R.H.S.
4.0.—Dance Music.
THE ROYAL BATH ROTFL
DANCE BAND
Relayed from the King's Hall
Rooms
Musical Director
ALEX WAINWRIGHT
5.15.—FOR THE CHILDREN Songs
and Stories by Uncle Ray,
Pongo and Allen. "Music
Talk" by Uncle Alan.
6.0.—Musical Interlude
7.0.—WEATHER FORECAST AND NEWS
MR. SETON GORDON, S.B.
from London.
8.25.—SCHUMANN interpreted by
ISABELL GRAY S.B. from
London.
7.40.—The Work of a District
Officer in India" (2), by Sir
STUART FRASER, K.C.S.I.
(1.E.)

- 8.0.—THE ALMA CHORISTERS
Hail to the Chief" Bishop
I Know a Bank" Horn
Sleep, Gentle Lady" Bishop
Silver Moonlight" Bishop
Hail, Smiling Morn" Spafford

8.15. A WINTER GARDENS NIGHT. Operatic Programme.

Relayed from the Winter Gardens.

THE MUNICIPAL ORCHESTRA

Conductor: NORMAN CLEGG
Dance of the Camorrista, The
Jewels of the Madonna
Overture: William Tell

Intermezzo: "Cavalleria Rustica"
LEONARD LOVESEY (Tenor)
Kiss and Aria, Lend Me
Your Aid" ("The Queen of
Sheba")

THE ORCHESTRA

Selection, I Pagliacci
Ballet Music, William Tell

LEONARD LOVESEY
Aria, "M'appasi Tutti Amor
Martha" (Flower)

THE ORCHESTRA

Intermezzo and Dance of the
Mars (Pavane)
The Soldiers' (March)
(Fantasy)

- 9.30.—WEATHER FORECAST AND NEWS
Sports Talk S.B. from London.
Local News.
10.0.—PERCY EDGAR, S.B. from
London.
11.30.—DANCE MUSIC.
THE SAVOY BANDS
S.B. from London.
12.0.—Close down.

BOURNEMOUTH

A "Sussex Evening."

ONE of the most important pro-
grammes of the week is the "Sussex Even-
ing" which will be given on Thurs-
day. This programme has been ar-
ranged in collaboration with the
County Herald and Worthing
Herald, and in addition to being trans-
mitted from Bournemouth will be
relayed to the High Power Station.
The greater part of this concert
will be taken from the "Sussex Even-
ing" which was heard on the
W.A. Post and the Bournemouth
Herald. It is hoped to encourage

the Southern Counties to follow the
lead of Sussex. This type of
concert is a very valuable
thing, of course, it is a matter for
county listeners to decide.

Schumann.

Sunday evening's music will be
drawn from the works of Robert Schu-
mann, who flourished from 1810-1856.
Like so many of those whose brilliance
was pre-eminent in the world of Art,
he was short-lived, but he composed
much that is immortal. Miss Juliette
Folville (pianoforte) will play, with
the Orchestra, Opus 54, which is the
celebrated Concerto in A Minor, and
of the more well known pieces for
piano alone. Miss Diana Webster
(contralto) will be heard in six of
Schumann's songs, including the won-
derful number, "I Grieve Not." The
Station Symphony Orchestra will, as
usual, be conducted by Capt. W. A.
Forsyth.

The Winter Gardens.

On Tuesday night, a Winter Gar-
dens programme of symphony works
should appeal to a large number of
listeners, the outstanding item being
the Symphony No. 4 in A Minor,
commonly known as The Italian
Symphony, by Mendelssohn. Sir Dan-

5PY
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PLYMOUTH PROGRAMMES.

Week Beginning
May 9th.

SUNDAY, May 9th.

- 3.30-6.0 } Programme S.B. from
approx } London
8.0-10.45 }

MONDAY, May 10th.

- 11.0-12.0.—George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30.—Orchestra, relayed from Pop-
ham's Restaurant.
4.0.—Mr. Douglas M. Hurston
Three Great Musicians: 2
Grahams.
4.15.—Tea-Time Music.
The Royal Hotel Trio: Musical
Director, Albert Fullbrook
5.15.—FOR THE CHILDREN
6.0.—The Station Synchropted Trio.
6.30.—Programme S.B. from London
7.40.—Miss Ida M. Lloyd, M.A.
8.0-11.0.—Programme S.B. from
London

TUESDAY, May 11th.

- 11.0-12.0.—George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30.—BEN GEORGE
to an original Italian Cam-
paign by permission of the man-
agement of the Hippodrome
(Devonport)
3.30.—Orchestra, relayed from Pop-
ham's Restaurant.
4.0.—Mr. Horace W. Buckle
F.R.S.A. "A View of Dart-
mouth Stories and Legends."
4.15.—Tea-Time Music.
The Royal Hotel Trio. Musical
Director, Albert Fullbrook
5.15.—FOR THE CHILDREN
6.0.—Boy Scouts' Ballet,
6.15.—Night Music

- 6.30-12.0.—Programme S.B. from
London

WEDNESDAY, May 12th.

- 11.0-12.0.—George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30.—Orchestra, relayed from Pop-
ham's Restaurant.
4.0.—Afternoon Tupics.
4.15.—Tea-Time Music.
The Royal Hotel Trio. Musical
Director, Albert Fullbrook
5.15.—FOR THE CHILDREN
6.0.—Miss L. Mappery (Soprano)
6.30.—Programme S.B. from London
7.40.—Mr. P. FRANKLIN CHAM-
BERS "The Great Five-
Russia's Famous Amateur Com-
posers"
8.0.—MAY DREAMS.
THE STATION ORCHESTRA
Overture, "Vanity Fair"
NADIA POLTAVA (Soprano)
The Dawn Has a Song
A Brown Bird Singing
"Come Close to Me" & "Lorne"
8.15.—ELEANOR KESLAKE
(Solo Violin)
Hymn to the Sun
Rusky Kozak, arr. Kreutzer
9.30.—BERYL SPENCER (Contralto)
"You Can't Put a Good Girl
Down" ("Buffy")
Revival
9.30.—LAMONT KENNAWAY
(Solo Pianoforte)
Intermezzo in E
Intermezzo in B Flat
March

- THE ORCHESTRA
Soprano Soloist, Miss L. Mappery
NADIA POLTAVA
"Quality Street" (arr. Annette)
Dance While the World is
Young" (My Request)

THURSDAY, May 13th.

- 3.30.—ELEANOR KESLAKE
Cherry Ripe" (arr. Cyril Scott)
Waltz
BERYL SPENCER
If You Could Care" ("As
You Were")
"Magical Moon" (Larkin from
Nowhere)
9.0.—LAMONT KENNAWAY
Romances from Beethoven
Norwegian Dance
THE ORCHESTRA
"Sampson and Delilah"
NADIA POLTAVA
"I Pitch My Lonely Caravan"
"To Welcome You"
I Go My Way Singing"
9.30.—ELEANOR KESLAKE
Love Song
THE ORCHESTRA
Ave la Dams"
9.30-11.0.—Programme S.B. from Lon-
don
THURSDAY, May 13th.
11.0-12.0.—George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30.—Orchestra, relayed from Pop-
ham's Restaurant.
4.0.—Afternoon Tupics

- 4.15.—Tea-Time Music
The Royal Hotel Trio: Musical
Director, Albert Fullbrook

FRIDAY, May 14th.

- 5.15.—FOR THE CHILDREN
6.0.—The Station Synchropted Trio.
6.30.—Programme S.B. from London
7.40.—Miss PHYLLIS VIVIAN
Soprano of Andalusia
8.0-12.0.—Programme S.B. from Lon-
don
FRIDAY, May 14th.
3.30.—Mr. O. D. Hunt
of the Marine Biological
Station, Plymouth, "The
Life of the Whale"
4.0.—Dr. Harold C. Lake
of the Marine Biological
Station, Plymouth, "The
Life of the Whale"
4.1.—Tea-Time Music.
The Royal Hotel Trio: Musical
Director, Albert Fullbrook
5.15.—FOR THE CHILDREN
6.0.—The Station Synchropted Trio.
6.30-11.0.—Programme S.B. from Lon-
don
SATURDAY, May 15th
11.0-12.0.—George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30.—The Station Quartet
4.0.—Afternoon Tupics.
4.15.—Tea-Time Music.
The Royal Hotel Trio: Musical
Director, Albert Fullbrook
5.15.—FOR THE CHILDREN
6.0.—THE MICROSCOPES
6.30-12.0.—Programme S.B. from Lon-
don

5NO
404 M.

NEWCASTLE PROGRAMMES.

Week Beginning
May 9th.

SUNDAY, May 9th.

- 10.30. **Orchestral Concert**
THE STATION ORCHESTRA
Conductor, EDWARD CLARK
Overture, "La Forza del Destino"
Verdi
4.0. Norwegian Dances, Grieg
4.15. "The Song of the Lark"
Soprano
4.30. "They are Thy Doves"
Soprano
4.45. "The Slave"
Soprano
4.55. "Why Dost Thou Grieve Me?"
Handel
5.15. **THE ORCHESTRA**
"Hallel Egyptian"
5.45. **BETTY HUMBLE**
"My Own True Love"
5.55. **THE ORCHESTRA**
Selections, "Cavalleria Rusticana"
6.15. **THE ORCHESTRA**
Selections, "Cavalleria Rusticana"
6.30. **String Quartet in F Major**
No. 1
6.45. **Studio Service.**
THE STATION CHORAL
SOCIETY OFFER
Hymn, "All People that on Earth Do Dwell"
No. 100
Bible Reading
Psalm
Another, "Lead Me, Lord"
S. S. Wesley
Address by the Rev. U. F. KNEVELT
THE OCTET
Hymn, "Praise to the Most High"
(A and M, No. 17)
Prayer
Vesper.
8.15. **String Quartet in F Major**
Adagio Affettuoso ed Appassionato
8.55. **The Week's Good Cause**
9.0. **Weather Forecast and News.**
Local News.
9.15. **Programme S.B. from London.**
10.45. **Close down.**

MONDAY, May 10th.

- 10.30-3.30. **Transmission to Schools:**
Mr Eric Barber, B.A., "The Story of England's Play Makers—(3) The Earliest Comedies"
4.0. **Afternoon Topics.**
4.15. **Music from Fenwick's Terrace Tea Rooms.**
5.15. **FOR THE CHILDREN**
ARTHUR MILNER (Pianoforte).
ANITA VAUGHAN (Contralto)
6.40. **Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade**
7.0. **Weather Forecast and News**
Mr DESMOND MACGARTHY: Literary Criticism. S.B. from London.
7.40. **SCHUMANN interpreted by ISABEL GRAY.** S.B. from London.
8.40. **Prof. FRANK SMITH, M.A., Ph.D.** "That Tired Feeling"
9.0. **Weather Forecast and News.**
Mr JOHN METCALFE. S.B. from London.
Local News.
10.0. **FRED MAYALL & TRO.**
Suite for Trio, "Zimmermann Selection, "Sunset and Deliah"
S. S. No. 1

- 10.30. **GORDON LEA**
Newcastle Nights 4:
The Man Who Knew
11.0. **Close down.**

TUESDAY, May 11th.

- 10.30-12.30. **Programme S.B. from London.**
12.30-1.30. **George Head, B.A., Gramophone Records.**
4.3. **Remains from Stories of Famous Days.**
4.15. **Music from Fenwick's Terrace Tea Rooms.**
5.15. **FOR THE CHILDREN**
6.0. **Programme S.B. from London.**
7.0. **Weather Forecast and News**
M. STEINMAN "Music for the Autistic Child." S.B. from London.
7.25. **SCHUMANN interpreted by ISABEL GRAY.** S.B. from London.
7.4. **Lyric Talk S.B. from London.**
8.0. **VARIETY IN MUSIC.**
THE STATION ORCHESTRA
Conductor EDWARD CLARK
Overture, "Orpheus aux Enfers"
9.15. **HILDA VINCENT**
Soprano
9.40. **THE ORCHESTRA**
"Suite Ancienne"
9.55. **LOUIS GODOWSKY (Violin)**
Prelude and Fugue in G Minor (Unaccompanied)
10.0. **LOUIS GODOWSKY**
Souvenir de Moscou
10.15. **THE ORCHESTRA**
Ballet Music from "Hawatha"
10.30. **Weather Forecast and News**
"Mum and the Ordinary Listener" S.B. from London.
Local News.
10.45. **JOHN HENRY (from an Airplane).** S.B. from London.
10.50. **DANCE MUSIC.**
KLEINER'S BAND and DEMON
S.B. from London.
12.0. **Close down.**

WEDNESDAY, May 12th.

- 10.30-3.30. **Transmission to Schools:**
Mr Edgar L. Bairstow, "Music of the Nations—(2) Germany, (a) Classical, (b) Modern"
4.0. **Afternoon Topics.**
4.15. **Music from Fenwick's Terrace Tea Rooms.**
5.15. **FOR THE CHILDREN**
6.0. **Programme S.B. from London.**
6.35. **For Farmers: Mr R. C. PAVAN**
"The Feeding and Care of Stock"
6.50. **Royal Horticultural Society**
Lecture, "The Garden"
7.0. **Weather Forecast and News.**
Local News.
7.40. **SCHUMANN interpreted by ISABEL GRAY.** S.B. from London.
8.40. **Prof. FRANK SMITH, M.A., Ph.D.** "That Tired Feeling"
9.0. **Weather Forecast and News.**
Mr JOHN METCALFE. S.B. from London.
Local News.
10.0. **FRED MAYALL & TRO.**
Suite for Trio, "Zimmermann Selection, "Sunset and Deliah"
S. S. No. 1

- 10.30-12.30. **Programme S.B. from London.**
12.30-1.30. **George Head, B.A., Gramophone Records.**
4.3. **Remains from Stories of Famous Days.**
4.15. **Music from Fenwick's Terrace Tea Rooms.**
5.15. **FOR THE CHILDREN**
6.0. **Programme S.B. from London.**
7.0. **Weather Forecast and News**
M. STEINMAN "Music for the Autistic Child." S.B. from London.
7.25. **SCHUMANN interpreted by ISABEL GRAY.** S.B. from London.
7.4. **Lyric Talk S.B. from London.**
8.0. **VARIETY IN MUSIC.**
THE STATION ORCHESTRA
Conductor EDWARD CLARK
Overture, "Orpheus aux Enfers"
9.15. **HILDA VINCENT**
Soprano
9.40. **THE ORCHESTRA**
"Suite Ancienne"
9.55. **LOUIS GODOWSKY (Violin)**
Prelude and Fugue in G Minor (Unaccompanied)
10.0. **LOUIS GODOWSKY**
Souvenir de Moscou
10.15. **THE ORCHESTRA**
Ballet Music from "Hawatha"
10.30. **Weather Forecast and News**
"Mum and the Ordinary Listener" S.B. from London.
Local News.
10.45. **JOHN HENRY (from an Airplane).** S.B. from London.
10.50. **DANCE MUSIC.**
KLEINER'S BAND and DEMON
S.B. from London.
12.0. **Close down.**

THURSDAY, May 13th.

- 10.30-12.30. **Programme S.B. from London.**
12.30-1.30. **George Head, B.A., Gramophone Records.**
4.3. **Remains from Stories of Famous Days.**
4.15. **Music from Fenwick's Terrace Tea Rooms.**
5.15. **FOR THE CHILDREN**
6.0. **Programme S.B. from London.**
7.0. **Weather Forecast and News**
M. STEINMAN "Music for the Autistic Child." S.B. from London.
7.25. **SCHUMANN interpreted by ISABEL GRAY.** S.B. from London.
7.4. **Lyric Talk S.B. from London.**
8.0. **VARIETY IN MUSIC.**
THE STATION ORCHESTRA
Conductor EDWARD CLARK
Overture, "Orpheus aux Enfers"
9.15. **HILDA VINCENT**
Soprano
9.40. **THE ORCHESTRA**
"Suite Ancienne"
9.55. **LOUIS GODOWSKY (Violin)**
Prelude and Fugue in G Minor (Unaccompanied)
10.0. **LOUIS GODOWSKY**
Souvenir de Moscou
10.15. **THE ORCHESTRA**
Ballet Music from "Hawatha"
10.30. **Weather Forecast and News**
"Mum and the Ordinary Listener" S.B. from London.
Local News.
10.45. **JOHN HENRY (from an Airplane).** S.B. from London.
10.50. **DANCE MUSIC.**
KLEINER'S BAND and DEMON
S.B. from London.
12.0. **Close down.**

- Part Song, "Horseshoe"
Chorus, "A Song of the Armada"
Irish Air, "Come Back to Me"
Part Song, "Pibroch of Donal"
Waltz Air, "The Ash"
Part Song, "Soldier's Remembrance"
Dance Music.
THE SAVOY BANDS
S.B. from London.
11.0. **Close down.**

FRIDAY, May 14th.

- 10.30-3.30. **Transmission to Schools:**
Prof. Frank Smith, M.A., Ph.D.
"What Animals Are Thinking"
4.0. **Afternoon Topics.**
4.15. **Music from Fenwick's Terrace Tea Rooms.**
5.15. **FOR THE CHILDREN**
6.0. **Programme S.B. from London.**
7.0. **Weather Forecast and News**
M. STEINMAN "Music for the Autistic Child." S.B. from London.
7.25. **SCHUMANN interpreted by ISABEL GRAY.** S.B. from London.
7.4. **Lyric Talk S.B. from London.**
8.0. **VARIETY IN MUSIC.**
THE STATION ORCHESTRA
Conductor EDWARD CLARK
Overture, "Orpheus aux Enfers"
9.15. **HILDA VINCENT**
Soprano
9.40. **THE ORCHESTRA**
"Suite Ancienne"
9.55. **LOUIS GODOWSKY (Violin)**
Prelude and Fugue in G Minor (Unaccompanied)
10.0. **LOUIS GODOWSKY**
Souvenir de Moscou
10.15. **THE ORCHESTRA**
Ballet Music from "Hawatha"
10.30. **Weather Forecast and News**
"Mum and the Ordinary Listener" S.B. from London.
Local News.
10.45. **JOHN HENRY (from an Airplane).** S.B. from London.
10.50. **DANCE MUSIC.**
KLEINER'S BAND and DEMON
S.B. from London.
12.0. **Close down.**

SATURDAY, May 15th.


- 11.30-12.30. **Ada Gent (Contralto).**
Gertrude Fugh (Pianoforte)
Gramophone Records
4.0. **Miss Dorothea Holmes.** "Women Through the Ages—(3) By the Blue Aegean"
(Continued on the next page.)

404 M.

NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

**Week Beginning
May 9th.**

- \$ 15.**—MUSIC FROM COXON & NEW GALLERY
Herald Room
- (1.) FOR THE CHILDREN**
-  COXON & NEW GALLERY
MR. SYTON GORDON. S.R.
from London
- 25.**—**SILVIA MAXN** interpreted by
ISABEL GRAY S.R. from
Lomb
- 7 40.**—**M. P. COOTE.** "A Day Dream"
S.B. from Lomb
- 80.** **BAND MUSIC.**
THE BRANFLETCH
(OLIVERY)
SILVER PRIZE BAND
Conductor, J. B. WRIGHT
March, "The Flying Squadron"
OF IMPORTANCE
- Fantasia, "Mazurka"
arr. H. A. HALL
- N 1.** **NORMAN CYRUS**
BARTON
P. R. ANTHONY J. L. HATHORN
An Old English Love Song
+1
The Minstrel Boy "Tradition"

- WILL KNOWLES
 "Back I Went to the Massey of
 Labour" ... Clarkson Road
 "Exercise" ... Matheny and Lou
 THE BAND
 Fox trot, "The Kinky Koo"
 NORMAN CURRY
 "When Lights Go Ringing Round
 the Sky" ... Ireland
 "Hans" ... Wolford Darius
 "Up in the Saddle" ... Wallara
 THE BAND
 Cornet Solo, "The Skylark"
 THOMAS MUIR
 Fond and True
 WILL KNOWLES
 "Aa Zomerset Pair"
 THE BAND
 Pot Pourri, "So ..."
 "Very Jolly"
 "Very Jolly"

- 10.30.—WEATHER FORECAST AND NEWS
Sports Talk S.B. from London
Local News
- 11.0. **DANCE MUSIC.**
TILLEY'S DANCE BAND
Borrowed from the
at the Day Rooms
- 11.10. **THE SAVOY BANDS**
S.B. from London
- 12.6.—Close down.

NEWCASTLE NEWS.

"Game of Opera."

- A PROGRAMME of the
Opera to be given at the
New Theatre on 11th
May will open with *My Sister*
by *of Fugate*
a first performance
1786 and it was unfortunate that
the opera had to be delayed
completed on April 23rd and that the
performance took place on May 1st
The wedding was postponed and taken
place a week later.

Later in the evening the Municipal Orchestra will play selections from

8th act. The scene is laid in Vienna in the eighteenth century and is in three acts. It opens with a pantomime over a scene introduced about why a good dog, but even worse.

More frequently listeners will hear the Prologue and the Baurieda Duet from Act I, Scene 3, of *I Pagliacci* by Leoncavallo, the duet being sung by Miss Doria Lamm, (soprano) and Mr. William McNeil (baritone). The latter will also sing the Prologue. At

He was born in the Swaen-
valley thirty-three years ago, and he
"growing at an early age. He was
"ful in South Wales, competing in
concerts, and deciding to come to
London, entered the Royal Academy
of Music in 1912. Here he carried off
honours and acknowledgments, and he won
a Gold Medal. He joined the
Thomas Beecham in 1916 and has since
a great number of operas, and inter-
with the Irish National Opera Com-
pany, of which he is now a member.

2DE
315 M.

SUNDAY, May 9th

- 8:15. **Service.**
 Conducted by the
 Rev. JAMES MANSON, M. A.
 Quaker Street U. P. Church
 145 N. State St.
 Hour: 8:15 (Two-
 Sunday)
 Hymn 179 (Church Hymn
 Book)
 Scripture Reading
 Address
 Hymn 286 (Church Hymn
 Book)
 Prayer and Vesper

01134 1 copy complete S B

MONDAY, May 10th

- 3.15. Mr. E. Kay Robinson, "Rep
 os and I was A
 on a 14 gu are S B
 n the out y
 4.0. -Restaurant Music from Draf
 f Linda, the Director of
 John Red
 5.0. -Edith Stewart Fraser: "Cate
 of the Skin-Cleansing."
 5.15. -FOR THE CHILDREN
 6. -Mura Iperl ae
 6.30. -Programme S.B. from London
 7.40. Mr STEWART & ROBERT
 SON, M.A., "The Meddler
 Hands no Scottish Songs"
 8.0. -Programme S.B. from Lon
 10.0. HERBERT A. CARRU
 LERS (Beethoven Sonata.
 S.B. from Glouces

TUESDAY, May 11th.

- 11.30-12.30. Recital of New Grumophone Records

DUNDEE PROGRAMMES.

Week Beginning
May 9th.

- 7 D. S. Orchestra F Road
Lionel Ma al Director
- 4.30. IRABEL HART (Soprano)
Down in the Forest
London
Eng. Break also Song
Albert Mulligan
Distraction "H de Fontenay"
Damon "Max Stange"
Charming Love
Edward Gorman
The Two Jews' Fred H. Corder
Advice "A. A. Maddy Curren"
Gather Ye Rosebuds
Walter Bonders
- 5 D. Mr. Stacia A R
M.A., A Stone in Venice
- 5.15 FOR THE CHILDREN
- b.O. Musical Interlude
- 6.30. Programme & B from London
- R O "THE LAST MOVE"
A Scottell Comedy
B from the up n
- 8.30.12.0.—Programme & B from Lon
don

WEDNESDAY, May 12th

- 3.15.—Sir Stanley Leathes, "Citizen
ship, Health, Safety and Com-
fort." S.E. from *Durwenty*
- 4.0 La Scala Orchestra & Rout-
ledge Hall, Musical Director
- 4.30. MIRA KEY (Dramatic Recital)
"Tu s Skylark" ... *Wordsworth*
"Fancy" *Keats*
The Old Man Drama *Holmes*
"A Parable of Nature" *Arnold*
"Samson on His Bondage"
"... Against" *William*
"Love Scene" from
"Romeo and Juliet" *Shakespeare*
Excerpts from "Ham-
let" *Shakespeare*
Song from "Eggs Passen"

50. Mrs. Christ no Mackin
Sent Abroad in Lydard
b 15.—FOR THE CHILDREN
60.—Musical Interlude.
b 30. *Longer* & *Longer* *Longer*
740. Mr. (33) *LES DAY* *SWAN*
M A *Longer* *Longer*
Tim & *Longer* *Longer*

- 8) S^r MARGARET'S OLD
SILVER BAND
as noted I
G F MILLER
reception. "H Trova" I
"Meditation of the Opera"
BENJAMIN JOHNSON (Soprano)
"Der Freischütz"
"My Strengths as a..."
"Loving of the Sea"
The Love...
I. P. RAN...
Descriptive Poems "The Parade"
F. ... "Kindness" - Jesse
I. ... "Humanity"
F ELLI DUBIE (Bass)
"Good Fellows, Be Merry"
"Peasant's Lament" - Dock
"Song of the Men" - Mackey
"Hey For the Women's Factum"
"The Barber of Seville"

THE DANIEL

- So. Son, "The Maid of the Mountains" - *Finlayson*
Humoresque, "Charlie Is My Darling" - *Hawkins*
BRENDA JOHNSON
I. He " - *Chambers*
" Love Went A Riding *Frank Bridge*
" The Shepherd's Song " *Elyot*
F. ELYOT DOBIE
" The P. Heuch " - *Sturman*
" So! Sir Page " - *Mozart*
" In Shattered Vale " - *Balquharn*
THE BAND
Cornet Solo " H. B. " - *Ardit*
Pot Pourri, " A Musical Sketch " *Attard*
9.30-11.0. Programme S.B. from
London

THURSDAY, MAY 13th.

- 11.30 12.30 Rental of New Gramophone Records
40 Restaurant Music from Deaf for under the Direction of John Red

- 5.00 - "Brooks to Read," by Ann
5.15 - FOR THE CHILDREN
6.00 - Musical In the
6.15 - "Boys' Brigade Bulletin"
6.30 - Programmes S.H. from London
7.40 - Programmes S.H. from Glasgow
9.30 12 ()
12.00 ()

FRIDAY, May 14th.

- 4.30. -Le Souls Orchestra - F Root
Lodge Bd. Musical Director
- 4.30. ERNEST D O McPHERSON
(Herald)
"An Old Italian Love Song"
"A Memory" - Gurney Thomas
Chant Hongkong - Sebastiana Lee
Ariquin " - B. Papper
"Song of the Young Boatmen"
" - A
- 5.0. - Mene, M Schwitz - "Le Crime"
or from Menes and
- 5.15. - FOR THE CHILDREN
- 6.0. Musical Interlude
- 6.30-11.0. Programme S.B. from
London

SATURDAY, May 15th

- 30 **Dance Music.**
THE ROYAL HOTEL DANCE
OR HESTRA
Under the Direction of
W LAWSON GILVIE
3.45.—Mons. M Schmitt, Junior
French Talk. "Les Truffes du
Poussin."
4.0.—Restaurant Music from Draf-
fen's, under the Direction of
John Reid.
5.0.—Mr William Gow, M A B A.
(Oxon.), "Pump."
5.15.—**FOR THE CHILDREN**
5.0.—Musical Interlude
6.15.—Dundee Sports & Song
6.30.—*Programme S.B. from London*
7.40.—Mr. G. C. MANFORD,
Golf. S.B. from Edin-
burgh
8.0-12.0.—*Programme S.B. from Lon-
don.*

**Week Beginning
May 9th.**

Killer. Come and Play W
Me " --- M Philadelphia
Garnett Time " --- Love Novello

N 30 HELENA CEILF
Selections from her Repertoire.

S 30 DORIS T MON and
W L LEAM + I
I A A Ragnotte " Fente
Duet, " Voyager --- Sanderson

C DAN SEYMOUR and
J H STATION ORchestra
(conducted by)
ISAAC LUDOWSKY
I r e Likely Avenue "
N Lady Loves m Ful
r Wate Mac
ater Rose Wale, " The
S S Saved Away Fe
Kilmorye ", Fox trots, " What
Does the Candle Light Go "
I Love Mr Baby Bach
to Cadence When the
Horn is in the Hunter "
O s Pender "

P 30. WEATHER FORECAST AND NEWS
Mr J. CORDON BAKER
M r n The
of a Machine; Second Hand
Machines, Insurance; Equ
the
LIVE NOW.

H G.—FRANCIS FRANK. S.B. from
London

, O 30. DANCE MUSIC.
THE SAVOY BANDS.
S.B. from London.
A 2 1 Chorus down.

**Week Beginning
May 9th.**

10.0.—"Elegant Poem" for Violin and Orchestra
(Soloist J. H. SHAW)
THE ORCHESTRA
"Valse Op. 64 No. 1" (Soloist)
Two Violins
"La Heineuse" (Soloist)

10.30. * **DANCE MUSIC**
BETTNER'S BAND and DEMOS.
S B from London

12.0.—Close cover.

WEDNESDAY, May 12th.

3.45 Steadman's Symphony Orchestra, relayed from the Electric Theatre

4.45.—Trio relayed from the Electric Theatre

5.0.—Afternoon Topics Miss Marie Collingwood, "The Clothes We Wear" (2)

7.15 FOR THE CHILDREN
Mystery Competition

8.0.—Programme S B. from London.

8.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre

9.0.—Programme S B. from London

7.40.—Mr. CHARLES DAVIDSON
M.A., "Tune Travellers" Telen.

8.0. LOUIS GODOWSKY (Violin)
solo

THE STATION ORCHESTRA
(Conducted by
WALTER BENSON,
solo)
Concerts in D Minor
for Violin and Orchestra.
(Continued)

(Continued on the next page.)

2EH
328 M.

EDINBURGH PROGRAMMES.

Week Beginning
May 9th.

SUNDAY, May 9th
5.30-6.0 (approx.) *Programme S.B. from London*
6.15 **ST. Cuthbert's Parish Church.**
6.30 **ST. CUTHBERT'S PARISH CHURCH.**
The Rev. W. H. Marshall
8.15 **ST. CUTHBERT'S PARISH CHURCH.**
The Rev. W. H. Marshall
9.0 **WEATHER FORECAST AND NEWS**
Local News
9.15-10.0 *Programme S.B. from London*

MONDAY, May 10th
6.15 **ST. CUTHBERT'S PARISH CHURCH.**
The Rev. W. H. Marshall
8.15 **ST. CUTHBERT'S PARISH CHURCH.**
The Rev. W. H. Marshall
9.0 **WEATHER FORECAST AND NEWS**
Local News
9.15-10.0 *Programme S.B. from London*

TUESDAY, May 11th.
6.15 **ST. CUTHBERT'S PARISH CHURCH.**
The Rev. W. H. Marshall
8.15 **ST. CUTHBERT'S PARISH CHURCH.**
The Rev. W. H. Marshall
9.0 **WEATHER FORECAST AND NEWS**
Local News
9.15-10.0 *Programme S.B. from London*

3.0 The Station Piano-forte Trio
4.0 A. C. Harvester "on" "Fish-
ing Customs and Superstition"
4.15 **Dance Music.**
SAM ROSS AND HIS BAND
from the Edinburgh Piano-forte
Trio
5.15 **FOR THE CHILDREN.**
6.0 Musical Interlude
6.30 *Programme S.B. from London*
8.0 **A PLAY S.B. from Glasgow**
8.30-10.0 *Programme S.B. from London*

WEDNESDAY, May 12th
2.30 The Station Piano-forte Trio
3.30 *Talk to Schools* Mr. W. Forbes
Gray F.R.S.E. "Preps at
Edinburgh's Past" (3)
4.0 *"Little Rags"* by A. W. Marshall
4.15 Patrick Thomson's Orchestra
(P.T.O.)
5.15 **FOR THE CHILDREN**
6.0 Musical Interlude
6.30 *Programme S.B. from London*
6.45 Boy Scouts' Banquet
6.50 *Mr. J. S. Clouston* "Horticultural
Banquet"
7.0 *Programme S.B. from London*
7.40 Mr. CHARLES DAVIDSON
M.A. "The Travellers
Tales" S.B. from London
8.0 **NOVELTY MUSIC AND A PLAY.**
8.15 **THE EMBASSY ORCHESTRA**
Under the Direction of
JACK LLOYD
W.J. Prosser
Varied and Novel Music
Programme

8.15 **THE EMBASSY ORCHESTRA**
Under the Direction of
JACK LLOYD
W.J. Prosser
Varied and Novel Music
Programme

8.15 **"His Father's Soul,"**
by E. K. R. R. R.
A Play with a musical interest,
specially written for broadcast-
ing. Second Prize winner in
the 1925 Competition.
Presented by JAY KING
The Play opens in the sitting
room of Trench's house in the
late afternoon. Anna is hus-
sling her infant son off to sleep.
The Second Act takes place 18
years later.
8.30 *Programme S.B. from London*
11.0 Close down

THURSDAY, May 13th.
11.30-12.30 Gramophone Records
3.0 The Station Piano-forte Trio
4.0 W. J. Stewart "A Trip
Round the World" (1)
the Atlantic and Overland to
the Pacific
4.15 Patrick Thomson's Orchestra
5.15 **FOR THE CHILDREN**
6.0 Musical Interlude
6.35 *Programme S.B. from London*
7.40 *Programme S.B. from Glasgow*
9.30 **WEATHER FORECAST AND NEWS**
Local News
10.0 *Programme S.B. from Glasgow*

DANCE MUSIC.
FROM THE DUNEDIN PIANO-FORTE
TRIO

FRIDAY, May 14th.
2.30 The Station Piano-forte Trio
3.30 *Talk to Schools* Mr. T. R.
Tait "The Romance of Light
houses" (3) Some Famous Light
houses
4.0 "Out of Doors," by A. Buntet
Laird
4.15 Patrick Thomson's Orchestra
(P.T.O.)
5.15 **FOR THE CHILDREN**
6.0 Musical Interlude
6.30 *Programme S.B. from London*
11.0 Close down

SATURDAY, May 15th.
3.0 *Talk to Schools* Mr. T. R.
Tait "The Romance of Light
houses" (3) Some Famous Light
houses
4.0 *Typical Talk*
4.15 *Jeffries and his Radio Orchestra*
5.15 **FOR THE CHILDREN**
6.0 Musical Interlude
6.30 *Programme S.B. from London*
7.10 Mr. R. A. SIMPSON
"Tragic Romance of Deacon
Brooks"
7.25 SCHUMANN interpreted by
ISABEL GRAY, S.B. from
London
7.40 *Mr. C. C. MANNING*
8.0-10.0 *Programme S.B. from London*

2BE
440 M.

BELFAST PROGRAMMES.

Week Beginning
May 9th.

SUNDAY, May 9th.
6.15 *Programme S.B. from London*
8.15 **ST. CUTHBERT'S PARISH CHURCH.**
The Rev. W. H. Marshall
9.0 **WEATHER FORECAST AND NEWS**
Local News
9.15-10.0 *Programme S.B. from London*

MONDAY, May 10th.
4.0 *Mus. Florence* "The Talk for
the Day"
4.15 **Wagner.**
THE STATION ORCHESTRA
Overture: The Flying Dutchman
Siegfried Idyll
Dreikais (Prelude)
4.50 *Selection, "Lohengrin"*
5.0 **Light Opera.**
Selection: "A Southern Maid"
Selection: "Dorothy"
Selection: "The Billiekers"
Selection: "The Billiekers"
6.30 **FOR THE CHILDREN**
6.0 *Programme S.B. from London*
6.40 *"Kidnapped to Slavery"* written
by John G. Rows
7.0 **WEATHER FORECAST AND NEWS**
Mr. DESMOND MCCARTHY
Literary Criticism, S.B. from
London
7.25 SCHUMANN interpreted by
ISABEL GRAY, S.B. from
London
7.40 Dr. R. W. LIVINGSTONE
"The Chancellor of Queen's Uni-
versity" "A University"
8.0 *Programme S.B. from London*
8.15 **WEATHER FORECAST AND NEWS**
Mr. JOHN METCALFE, S.B.
from London
Local News
10.0 *Programme S.B. from London*
11.10 Close down

TUESDAY, May 11th.
1.40-12.30 Gramophone Records
1.15 MARGARET WILK
(Poetry Recital)
"Evelyn Hope"
"A Woman's Love"
"The City"
"Sonnet on Westminster"
"The Bridge"
"Among All Love"
"By Things My Love Had Been"
"The Resper"
4.15 **J. B. Bach's Family.**
THE STATION ORCHESTRA
"Jubilee Overture"
Christoph Bach
4.25 *Symphony in D*
Philip Emanuel Bach
4.50 *Spring Awakening*
J. B. Bach
5.0 **Dance Music.**
THE STATION DANCE
BAND
Fox Trot "The Two of Us"
Campbell Country
Fox Trot "I Love My Baby"
H. Warren
Tango "The Love Song"
One-step "Barcelona"
Tango "You Were a Wild
Rose"
Fox Trot "My Castle in Spain"
One-step "The Love Song"
6.30 **FOR THE CHILDREN**

Programme S.B. from London.
7.0 **WEATHER FORECAST AND NEWS**
Local News
7.15 **SCHUMANN** interpreted by
ISABEL GRAY, S.B. from
London
7.40 *Typical Talk* S.B. from London
8.0 **A "Globe and Piano-forte Recital"**
GORDON BRYAN
(Piano-forte) and
MAY MURKLE (Violoncelle)
Sonata in G for Cello and Piano
Adagio; Allegro; Ma Non Tanto;
Andante; Allegro Moderato
8.15 **GORDON BRYAN**
"The Lark"
"The Lark"
"The Lark"
8.25 **MAY MURKLE**
"Waldersee"
"Waldersee"
8.35 **GORDON BRYAN**
Study in B Flat Major
8.47 **MAY MURKLE**
"The Lark"
"The Lark"
"The Lark"
9.0 *Programme S.B. from London.*
9.30 **WEATHER FORECAST AND NEWS**
Local News
10.0 **JOHN HENRY** (in an Auto
plane), S.B. from London
(Continued on the next page.)

2BE
440 M.

BELFAST PROGRAMMES.

(Continued from the previous page.)

Week Beginning
May 9th.

- 10.30. **DANCE MUSIC.**
THE PLAZA DANCE BAND
S.B. from Glasgow.
11.15. KETTNER'S BAND and
Dancers.
S.B. from London.
11.40.—Close down.

WEDNESDAY, May 12th.

- 4.0.—Afternoon Topics.
4.15.—The Belfast Radio Trio.
5.30.—FOR THE CHILDREN.
6.0.—Programme S.B. from London.
9.30.—Royal Horticultural Society
Lecture, S.B. from London.
7.0. SCHUMANN interpreted by
ISABEL GRAY, S.B. from
London.
7.45. Dr. J. LUNFRA, Talk in
Spanish.
8.0. **CONCERT MUSIC.**
THE AUGMENTED STATION
ORCHESTRA
Conducted by
E. GODFREY BROWN
Overture, "An Haba" (Cherub)
9.1. MARGARET HUXLEY (Violin).
Concerto, No. 1, in G Minor for
Violin and Orchestra Max Bruch

- 8.30. THE LONDON RADIO
REPERTORY PLAYERS
present
"The Wizard of Wireless."
A Romance of the Radio
written for Broadcasting by
Frank Cockburn
and
Cyril Roberts.

- Characters
(In the order of their speaking)
A Man ERNEST HAINES
Another Man EDWIN ELLIS
Sir Henry Harwood (Presiding
Judge at the Trial)
HERBERT ROSS
Argus Flint, K.C. (Prosecuting
Counsel for the Crown)
HENRY OSCAR
Ronald Selden (a Young Engineer
Prisoner on trial for murder)
MICHAEL HOGAN
Brona Osmund (Wife of Carl
Osmund and Sister of Ronald
Selden)
PHYLLIS PANTING
A Fred Palmer (Confidential Clerk
to Carl Osmund)
ARTHUR CLEVER
Fleming Anderson (a Rising Young
Harriester, Counsel for the De-
fence)
REGINALD DENHAM
Dr. Trevor Wemyss (an Eminent
Scientist, specializing in Wire-
less and known as "The
Wizard").
JAMES HUGHES
Carl Osmund (a City Financier
The Murdered Man)
W. E. BOLLOWAY
We are at the New Bailey on the
second day of the Trial, with
the Court full of spectators.

11. THE ORCHESTRA
Eight Russian Folk Songs, Op. 58
Chant Religieux; Chant de
Noël; Complainte; Danse
Avec le Moucheron; Légende
des Oiseaux; Berceuse
Ronde; Chœur Danse
9.20.—Seconde Valse de Concert, Op. 51

- 9.30. WEATHER FORECAST AND NEWS
Mr L. G. MAINLAND
Animals of To-day—Ghosts in
and Out of the Zoo. S.B. from
London
Local News.
10.0. **WAGNER.**
"THE ORCHESTRA"
Overture to "Tannhäuser."
"Waldweben" (Siegfried)
10.25.—Opening to Act III.
10.30. Programme S.B. from London
11.0.—Close down

THURSDAY, May 13th.

- 4.0.—Afternoon Topics.
4.15.—The Belfast Radio Quartet
5.30.—FOR THE CHILDREN
6.0.—Programme S.B. from London
6.35.—Market Prices for Farmers.
S.B. from London.
6.40.—Ministry of Agriculture Fort-
nightly Bulletin. S.B. from
London
7.0. WEATHER FORECAST AND NEWS
Sir CURTIS LAMPSON, Har-
pocrates of Commerce—Lord
Strathcona. S.B. from London
7.25.—SCHUMANN interpreted by
ISABEL GRAY, S.B. from
London
7.45. Mr. F. L. ROBINSON
S.B. from London

- 8.0. **Ascension Day Music.**
THE STATION CHORAL AND
ORCHESTRA
"Christ, Lift Up Your Hands"
"The Messiah" Handel
8.10. Ascension de Cantata for Solo
Voices, Chorus and Orchestra.
"Praise Our God Who Reigns
in Heaven" Bach

- 8.40. **SHORT PLAYS AND
ORCHESTRAL MUSIC.**
THE ORCHESTRA
Musical for Strings. Boccherini
"Diagnosing a Nervous Com-
plaint."
A Satire on 1926 by
Hubert Tatlock

- 9.0. Lady Sybil (the Child's Mother)
MARGARET MCKENZIE
Sir Reginald Wright (an Eminent
Physician)
HUBERT TATLOCK
Scene: The nursery at Lady Sybil's
Castle.
Time 3.0 a.m.

- 9.5. **THE ORCHESTRA**
Serenade, "Les Mille et une
Nuits"
9.10. "Buying a Glasgow House,"
by
Hubert Tatlock.
Characters
Margaret The Minister
MARGARET MCKENZIE
Peter (Her Man)
HUBERT TATLOCK
The Factor
Scene 3 at the Auction
Time Three something was gone!

- 9.25. **THE ORCHESTRA**
March, "Spirit of Pageantry"
9.30. WEATHER FORECAST AND
NEWS
Typical Talk S.B. from London
Local News

- 10.0. **THE MAYFAIR GLEE
SINGERS**
W. J. CLARKE, F. MACKAY,
T. MCALPIN, D. MCALPIN
Swing Low " (Negro Spiritual)
Spin Spin " Hugh Janyet
Breeze of the Night "
10.10. HARRY DYSON (Flute).
Valse Gracieuse and Gipsy Dance
10.20. **THE GLEE SINGERS.**
Drink to Me Only
"The Malagasy Musketeers"
"Good Night" Dudley Buck
10.30. **DANCE MUSIC.**
THE SAVOY BANDS.
S.B. from London.
12.0.—Close down.

FRIDAY, May 14th.

- 1.30. 12.30. Local News Reports.
4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3.0. 3.15. 3.30. 3.45. 4.0. 4.15. 4.30. 4.45. 5.0. 5.15. 5.30. 5.45. 6.0. 6.15. 6.30. 6.45. 7.0. 7.15. 7.30. 7.45. 8.0. 8.15. 8.30. 8.45. 9.0. 9.15. 9.30. 9.45. 10.0. 10.15. 10.30. 10.45. 11.0. 11.15. 11.30. 11.45. 12.0. 12.15. 12.30. 12.45. 1.0. 1.15. 1.30. 1.45. 2.0. 2.15. 2.30. 2.45. 3

335 M.

HULL PROGRAMMES.

Week Beginning
May 9th.

SUNDAY, May 9th

10.45 Programme S.B. from London
11.45

MONDAY, May 10th

1.30 Hammond's Cafe Trio
3.15 Hammond's Cafe Trio
4.0 Afternoon Topics: Mrs. James
Downs. The Theatre of Yesterday
and To-day
4.15 Tea-Time Music.
Field's Octagon Quartet under
the Direction of J. H. Rodgers
5.15 FOR THE CHILDREN
Powolny's Restaurant Bajan Or-
chestra, under the Direction
of Edward Stubbs
7.11.0 Programme S.B. from London

TUESDAY, May 11th.

1.30 Gramophone Records
4.0 Tea-Time Music.
Field's Octagon Quartet, under
the Direction of J. H. Rodgers
5.15 FOR THE CHILDREN
Powolny's Restaurant Bajan Or-
chestra, under the Direction of
Edward Stubbs
7.11.0 Programme S.B. from London

WEDNESDAY, May 12th.

1.30 Hammond's Cafe Trio, under
the Direction of J. H. Rodgers
4.0 Afternoon Topics
4.15 Tea-Time Music.
Field's Octagon Quartet, under
the Direction of J. H. Rodgers
5.15 FOR THE CHILDREN
Powolny's Restaurant Bajan Or-
chestra, under the Direction of
Edward Stubbs
6.50 Royal Horticultural Society
Ballets
7.0 Programme S.B. from London
8.0 Mr. W. F. BLETCHER
Spanish Talk S.B. from Munich

POPULAR NIGHT
PAT RICHARDS

In Syncope
Will Open the Programme
HARRY BRINDLE (Bass)
In "Sheltered Vale" and "The
Born Amid the Bugged Wild
Song of the Free" Monksong
FAWCETT EVANS
(Entertainer)
In Selections from His Repertoire
8.30 DOROTHY KITCHEN
"The Sandman's Song" (Har-
old and Gertrude) Humperdink
"The Vain Sult" (Humperdink)
"Love Eternal" (Humperdink)
PAT RICHARDS
In Music
HARRY BRINDLE
Spanish G. J. Humperdink
Old Dances Douglas
and English, etc.

9.0 FAWCETT EVANS
In Selections from His
Repertoire

10.10 DOROTHY KITCHEN

11.0 Hammond's Cafe Trio
11.45 Easter Eve

9.30 PAT RICHARDS
Will Play a Final Group

10.30 11.0 Programme S.B. from London

THURSDAY, May 13th.

11.30-12.30 Gramophone Records
3.0 Musical Interlude
4.0 Afternoon Topics: Miss Con-
stance Clark "Pottery and the
Clay" (2)
4.15 Tea-Time Music.
Field's Octagon Quartet, under
the Direction of J. H. Rodgers
5.15 FOR THE CHILDREN
Powolny's Restaurant Bajan Or-
chestra, under the Direction
of Edward Stubbs
6.15 For Boys Scouts
H. H. the Prince of Wales to
H.C.
6.35 Programme S.B. from London
7.40 C. J. JORDAN D.D. (R.D.)
Recitations: French and En-
glish: French Revolution

8.0-12.0.—Programme S.B. from London

FRIDAY, May 14th.

11.30-12.30 Gramophone Records
3.15 Hammond's Cafe Trio under
the Direction of J. H. Rodgers
4.15 Tea-Time Music.
Field's Octagon Quartet, under
the Direction of J. H. Rodgers
5.15 FOR THE CHILDREN
Powolny's Restaurant Bajan Or-
chestra, under the Direction
of Edward Stubbs
6.50 11.0.—Programme S.B. from London

SATURDAY, May 15th.

3.0 Gramophone Records
4.0 Afternoon Topics
4.15 Tea-Time Music.
Field's Octagon Quartet, under
the Direction of J. H. Rodgers
5.15 FOR THE CHILDREN
Powolny's Restaurant Bajan Or-
chestra, under the Direction
of Edward Stubbs
7.0-12.0.—Programme S.B. from London

2LS
321 M. 310 M.

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
May 9th.

SUNDAY, May 9th.

1.30 Programme S.B. from London
4.0 Major REATTIE MIAE
Musical Act to be Made

MONDAY, May 10th.

1.30 Tea-Time Music.
Scala String Quartet, under
the Direction of Alfred Inman
3.15 Afternoon Topics: M. K. Dodge
French Air Fanatics
5.15 FOR THE CHILDREN
The Statute Trio
6.30 Programme S.B. from London
7.40 Mr. J. J. LEWIS
S.B. from London
8.0-11.0 Programme S.B. from London

TUESDAY, May 11th.

4.0 Dance Music.
ROLAND H. POWELL'S
BROADWAY DANCE BAND
Relayed from the Scala Ball
Room, Leeds.
5.0 Afternoon Topics
5.15 FOR THE CHILDREN
6.0 Light Music

1.30.—Programme S.B. from London

4.0 Major REATTIE MIAE
Musical Act to be Made

8.0-12.0.—Programme S.B. from London

WEDNESDAY, May 12th.

11.30-12.30 Musical Interlude
4.0 The Scala Symphony Orchestra,
relayed from the Scala Theatre,
Leeds
6.0 Afternoon Topics: Doris
Nichols, Poems and Songs
5.15 FOR THE CHILDREN
6.0 The Statute Trio
6.50 Royal Horticultural Society
Ballets
7.0 Programme S.B. from London
7.40 Mr. W. F. BLETCHER
Spanish Talk S.B. from Munich
8.0-11.0.—Programme S.B. from London

THURSDAY, May 13th.

11.30-12.30 The Harrogate Royal
Baths Quartet, under the Direc-
tion of Lord Mansel, relayed from
Harrogate

1.30 The Scala String Quartet, under
the Direction of Alfred Inman

5.0 Afternoon Topics: The Rev. M.
Vane Allen M.A., Hon. Sec.
Yorkshire Lee-Keeping Associa-
tion
6.0 Lee-Keeping Associa-
tion

5.15 FOR THE CHILDREN

6.0 Light Music
6.15 For Scouts: "The Ideal Camp
Site," by J. Robinson

6.35.—Programme S.B. from London

7.40.—The Passing Show, by Mr.
L. B. RAMSDEN

8.0-12.0.—Programme S.B. from London

FRIDAY, May 14th.

11.30-12.30 Musical Interlude
3.30 For Schools: Mr. S. J. Curtis,
M.A. (Leeds), "Two Great Re-
public Builders"—(c) David Living-
stone

4.0 Tea-Time Music.

The Scala Symphony Orchestra,
relayed from the Scala Theatre,
Leeds.

5.0.—Afternoon Topics: M. M. Ham-
merton, "The Romance of
China and Porelance"

5.15.—FOR THE CHILDREN

6.0 Light Music

6.30 11.0.—Programme S.B. from
London

SATURDAY, May 15th.

11.30-12.30.—The Harrogate Royal
Baths Quartet, relayed from
Harrogate

4.0 Dance Music.

ROLAND H. POWELL'S
BROADWAY DANCE BAND
Relayed from the Scala Ball
Room, Leeds.

5.0.—Afternoon Topics: Mr. C. Bean.
"Characterizations of Famous
Novels"

5.15 FOR THE CHILDREN

6.0.—The Scala Symphony Orchestra,
relayed from the Scala Theatre,
Leeds

7.0.—Programme S.B. from London.

7.40.—"On My Anvil," by
SMITH SMITH

8.0-12.0.—Programme S.B. from London

6FL
301 M

SHEFFIELD PROGRAMMES.

Week Beginning
May 9th

SUNDAY, May 8th.

3.30-4.0 approx.—Programme S.B. from London.

6.0 THE BELLS OF ST. MARTIN IN THE FIELDS S.B. from London.

Returned from Vacation tapes.

The Rev. S. E. WILLIAMS B.D.
Ann's Road Primitive Methodist
Church.

8.55-10.45.—Programme S.B. from London.

MONDAY, May 10th.

11.30-12.30.—Gramophone Records.

4.0.—Afternoon Topics.

4.15 Tea-Time Music.

Orchestra, relayed from the
Grand Hotel.

5.15. FOR THE CHILDREN

6.5. Mr. Charles Dixon: "The Progress of a Young Author."

6.30.—Programme S.B. from London.

7.40. The Rev. G. J. JORDAN, D.D.
on Psychology—(2) Psychology
and the Bible.

8.0-11.10. Programme S.B. from London.

TUESDAY, May 11th.

4.0.—Afternoon Topics: The Rev.
Dr. Frank Hutchinson: "The
Literature of the Bible."

4.15 Tea-Time Music.

The M. Kado Café Orchestra
Conductor, Frederick Bottomley.

5.15. FOR THE CHILDREN

6.3. Mr. Charles Dixon: "The Progress of a Young Author."

6.30.—Programme S.B. from London.

7.40. The Rev. G. J. JORDAN, D.D.
on Psychology—(2) Psychology
and the Bible.

WEDNESDAY, May 12th.

1.30-12.30.—Gramophone Records.

4.0.—Afternoon Topics: Mrs. A. E.
Warrington: "Women's Themes
and Problems."

4.15 Tea-Time Music.

The M. Kado Café Orchestra
Conductor, Frederick Bottomley.

5.15. FOR THE CHILDREN

6.0. Musical Interlude

6.30.—Programme S.B. from London.

7.0. Programme S.B. from London.

7.40. The Rev. G. J. JORDAN, D.D.
on Psychology—(2) Psychology
and the Bible.

8.0.—Programme S.B. from London.

THURSDAY, May 13th.

5.25-3.45.—Tramway to Schools.
Mr. R. E. Sepwath, B.A.
R.O.M., Inspector of Schools,
the Sheffield Education Authority,
Talks on English Literature
(5), "Kipling—Kant."THE RIPLEY UNITED
SILVER PRIZE BAND
Conductor, W. J. SAINT

March, The Great Little Army

Overture, "Light Cavalry"

8.16. HANLEY and PAGE

8.26. THE BAND

Cornet Solo: Bosses of the

W. J. and J. SAINT

8.36. WAL HANLEY and Entertainers

THE BAND

9.57. HANLEY and PAGE

Descriptive Song: The

Cornet Solo: Triple

(W. J. SAINT)

9.19. WAL HANLEY

9.30.—Programme S.B. from London.

12.0. THE BAND

Waltz, "Cinderella"

Selection, "Melodious Gems"

1.30-1.40.—Programme S.B. from London.

THURSDAY, May 13th.

5.25-3.45.—Tramway to Schools.
Mr. R. E. Sepwath, B.A.
R.O.M., Inspector of Schools,
the Sheffield Education Authority,
Talks on English Literature
(5), "Kipling—Kant."

4.0 Afternoon Topics

4.15 Tea-Time Music.

Orchestra, relayed from the

5.15. FOR THE CHILDREN

6.3. Mr. Charles Dixon: "The Progress of a Young Author."

6.30.—Programme S.B. from London.

7.40. The Rev. G. J. JORDAN, D.D.
on Psychology—(2) Psychology
and the Bible.

8.0-12.0.—Programme S.B. from London.

FRIDAY, May 14th

11.30-12.30.—Gramophone Records

4.0.—Afternoon Topics

4.15 Tea-Time Music.

An Hour of Music

5.15. FOR THE CHILDREN

6.0. Musical Interlude

6.30-11.0.—Programme S.B. from London.

SATURDAY, May 15th.

4.0 Afternoon Topics.

4.15 Tea-Time Music.

Orchestra, relayed from the

5.15. FOR THE CHILDREN

6.0.—David Milner and his Band

6.30.—Programme S.B. from London

7.40. "The Harvest of a Quiet
Eye" by "PETRONIUS"

8.0-12.0.—Programme S.B. from London.

326 M.

NOTTINGHAM PROGRAMMES.

Week Beginning
May 9th.

SUNDAY, May 8th

3.30-6.0 approx.—Programme S.B. from London.

MONDAY, May 10th.

4.15 Tea-Time Music.

The M. Kado Café Orchestra
Conductor, Frederick Bottomley.

4.45. Music and Afternoon Topics

5.15. FOR THE CHILDREN

6.30.—Programme S.B. from London.

7.40. Mr. R. A. LOVELL, M.A.
Eighteen Months in the
Prison.

8.0-11.10.—Programme S.B. from London.

TUESDAY, May 11th.

1.0-2.30.—Mid-day Transmission of
Gramophone Records, "Dances
and Song Songs."

3.45. Tea-Time Music.

The M. Kado Café Orchestra
Conductor, Frederick Bottomley.

4.45. Music and Afternoon Topics

5.15. FOR THE CHILDREN

6.30.—Programme S.B. from London.

7.40. Mr. R. A. LOVELL, M.A.
Eighteen Months in the
Prison.

WEDNESDAY, May 12th.

11.30-12.30. Morning Concert, relayed
from DAVENTRY

4.15 Tea-Time Music.

The M. Kado Café Orchestra
Conductor, Frederick Bottomley.

4.45.—Music and Afternoon Topics

5.15. FOR THE CHILDREN

6.0.—Romance

6.15. Musical Interlude

6.30.—Programme S.B. from London.

8.0. AN EVENING OF VARIETY.

LEONARD ROBERTS

DAVID MILNER (Bass)

"Dandy Fifth"

"Parker's" "Waltz"

En Avant"

LEONARD ROBERTS

DAVID MILNER

"Love, Could I Only Tell Thee"

When the Sergeant Major's On Parade

LEONARD ROBERTS

DAVID MILNER

"Camptown Carol"

2nd Hungarian Rhapsody, Liszt

"Sweet and Low"

LEONARD ROBERTS

and DAVID MILNER

Two Traditional Negro Melodies

8.45. THE THREE ACES

A Few Things You Have

A Glimpse of Those Attractive

The Adventure of

Two Little Men

An Appropriate Song

May I

I'm a Little Fiddler and

The Bashful Ace Thanks

Was Wonderful

A Journey In The Top Hat

Thas Fa her Wain

Here Are The Two Quakers

Our Burlesque Opera

1.30-11.0.—Programme S.B. from London.

THURSDAY, May 13th

11.30-12.30.—Gramophone Records

Vocal and Instrumental

7.40. Radio Good Talk

8.0-12.0.—Programme S.B. from London.

4.45 Musical Interlude.

5.15. FOR THE CHILDREN

6.0. For Girls

6.15. Musical Interlude

6.30-12.0.—Programme S.B. from London.

FRIDAY, May 14th

11.30-12.30.—Gramophone Records

4.0.—Afternoon Topics

4.15 Tea-Time Music.

Lynns Café Orchestra

4.4. Music and Afternoon Topics

5.15. FOR THE CHILDREN

6.0.—Romance

6.15.—Musical Interlude

6.30-11.0.—Programme S.B. from London.

SATURDAY, May 15th.

11.30-12.30.—Gramophone Records

4.0.—Afternoon Topics

4.15 Tea-Time Music.

Lynns Café Orchestra

5.0.—FOR THE CHILDREN

6.0.—Romance

6.15.—Musical Interlude

6.30.—Programme S.B. from London

7.40. Radio Good Talk

8.0-12.0.—Programme S.B. from London.

Making History

The development in 1923 of the B.T.H. B.5. Valve was an epoch-making event in radio history. It was the first '06 ampere valve produced in this country, and although it has been imitated, it is still supreme in its class

This valve, at one stroke solved the problem of the 4-valve engine with its use of a wasteful 100% of energy consumed in a moment (about 1/4 of an ampere) when it can be used at a rate of 1/20 of an ampere with negligible cost for charging. For example, a 4-valve set fitted with H & S valves only takes 0.25 amperes at 110 volts or a 20 ampere hour rate for over 80 hours of use.

[illegible]

The B-3 valve solved the valve problem by allowing the water to flow in both directions through the valve. The valve is of compact design and can be set with the contained batteries.

Equip your set to-day with B.T.H. B.5 valves. They are better and cheaper than in 1943.

Filament Volts, 2.8 volts
 Filament Current, 0.06 amp
 Anode Volts, 20 to 60 volts.



Price each 16/6

B5.VALVE

*Buy the valve with
the Monogram*





You'll find the Brown in Holland, too.

HAVE you ever thought, while listening to the evening's broadcast that millions of people throughout the five continents of the world are listening too? It is natural, though, that wherever Radio is known you will find that people of every nationality are listening with a Brown.

The first Loud Speaker ever to be used in this country for Wireless purposes was a Brown. Now its fame has spread and the broadcasting of countless tongues is being continually and faithfully rendered by Brown Loud Speakers and Headphones. For, Dutchman, African, Indian and Italian all appreciate the unusual purity of its tone and

its remarkable volume. There is naturally a very sound reason for such world-wide popularity; the years that have been spent in evolving the Brown now bear fruit in its universal demand, and Englishman and foreigner alike prefer an instrument upon which they can rely. The unique Brown principles of construction and the rigid standard of workmanship insisted upon in the manufacture of each individual instrument are not in vain, for only by such scrupulous and conscientious principles in manufacture does the Brown retain the leadership it gained. Wherever you are, if you want to know the pleasures of Radio to the full—hear the Brown Loud Speaker.

Types and Prices of Brown Loud Speakers

Type H 1	Type H 2	Type H 3	Type H 4	Type H 5	Type Q	Can not
10 inch	12 inch	14 inch	16 inch	18 inch	20 inch	Type
£10 0 0	£12 0 0	£14 0 0	£16 0 0	£18 0 0	£20 0 0	£10 0 0
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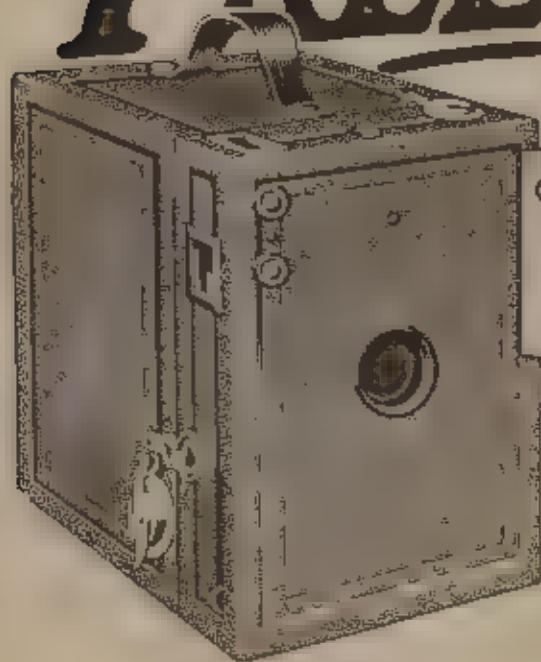
"S my
birfday"
tomorrow"

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the coupons and you can
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Please also read
fully the caution
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Have you alternating current electric light in your home?

If so, write to us to-day and order a Fellow's Accumulator Charger. You simply plug it into any lamp-holder, give a twist to the spindle, connect up your accumulator and leave it until charged.

This charger will save its own cost in a few weeks. To begin with, you need only have one accumulator because it can be charging when not in use.

Secondly, you will be saved all journeys to the charging station and you will always have a fully-charged battery on hand. Finally, the charging cost is extremely low, working out at about 1d. for 10 hours' charging at 2 to 3 amps.

This charger is perfectly safe. It avoids all mess. It is entirely automatic and has no expensive parts to renew. It is designed to charge 4 or 6 volt L.T. accumulators, but 2 volt L.T. accumulators can be charged if two are connected in series to the terminals delivering 4 volts. Sent packing free, carriage forward on SEVEN DAYS' APPROVAL against cash. It can also be obtained on the C.O.D. system.



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IF further proof were needed of the outstanding qualities of the CAV. H.T. Wireless Accumulator, it has been given strikingly and indisputably by the famous Experimenter, Mr E. J. Simmonds, who successfully—

"Carried out on March 28th undistorted two-way communication—London to Sydney—12,000 miles, the H.T. supply being 1,500 volts of CAV. standard type H.T. 3 Accumulators in series."

The report from Sydney emphasises:

"Your crystal-like D.C. note received here 25% stronger on your H.T. Accumulators than when using A.C. main supply."



H.T. RADIO ACCUMULATORS

That not only goes to prove the wonderful efficiency of the CAV. Accumulators, which perfectly maintained their insulation at a considerably increased voltage, but in addition creates a record, for never before had H.T. Accumulators been used for such long-distance transmission.

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Why not have the best for YOUR set? Decide to get one to-day—and really enjoy your radio.

H.T.3—60 Volts 60/-

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All CAV. H.T. Accumulators are supplied fully charged. (First charge free.)

For your L.T. supply—always use "ACTON" ACCUMULATORS in glass.

2-VOLT SINGLE CELLS	TESTED CAPACITY.		WEIGHT. LBS.		PER E
	MINIMUM	ACTUAL	DRY	WET	
	60	30	7	8	13 6
	80	40	9	10 1	16 0

4 and 6-volt assemblies at proportionate prices.

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ACTON VALE LONDON W.3



Do you burn Money?

YOU DO—every time you inadvertently try to put a valve into its holder the wrong way round. An accident that can easily happen, it can be permanently prevented by using the Dubracon Dubracon.

You just insert it in one of the H.T. leads, and it acts as a permanent safeguard against a sudden rush of H.T. current.

The Dubracon is not a fuse, but a permanent valve protector, and it only costs 6/- It does not interfere in any way with the passage of the H.F. currents.

Buy one to-day and make sure!



Advert. of the Dubilier Condenser Co. (1935), Ltd., Dunelm Works, Victoria Road, North Acton, London, W.3. Telephone: Church 2, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

FELLOWS WIRELESS

**The Fellophone
High Tension Unit
For Alternating Current,
Price £3-10-0**

**For Direct Current
Price £2-10-0**



If you have Electric Light

you should send to-day for a Fellophone High Tension Unit. It is a safe and perfectly simple device which you fit to any lamp holder exactly as you would an electric bulb. Having connected it to the High Tension Battery terminals of your set, you switch on and an inexhaustible supply of High Tension current is at your service. The current consumed is less than that of the smallest lamp in your house, and these units are as safe to handle as a High Tension Battery.

If you are at present using a High Tension Battery of approximately 50 volts, order a 50-volt H.T. Unit. If your H.T. Battery is 80 to 100 volts send for a 90-volt H.T. Unit.

If you have Alternating Current please state the Voltage and Frequency (you can obtain this information from your meter or from your local electrician). If you have Direct Current please state the voltage.

Remember that these Units are guaranteed to give Perfect Silent reception (provided that the correct type is ordered) and that you can have them on SEVEN DAYS APPROVAL, packing free, carriage forward equals cash. You can also obtain them on the C.O.D. system.

They are fully described in our new 48-pp. Free Catalogue No. 11. Please write for yours to-day.



**The Fellophone
Super High Tension
Batteries.**

**The Fellophone
118 volt H.T.
Battery 13/-**

If you have no Electric Light

you will find the Fellophone Super High Tension Batteries will meet your most exacting requirements. They deliver a steady voltage, free from crackling noises throughout their long lives.

You can only obtain the Fellophone Batteries direct from us or from one of our branches and at prices of selling here. This is a real advantage as you obtain really first-class Batteries at the remarkably low prices shown below.

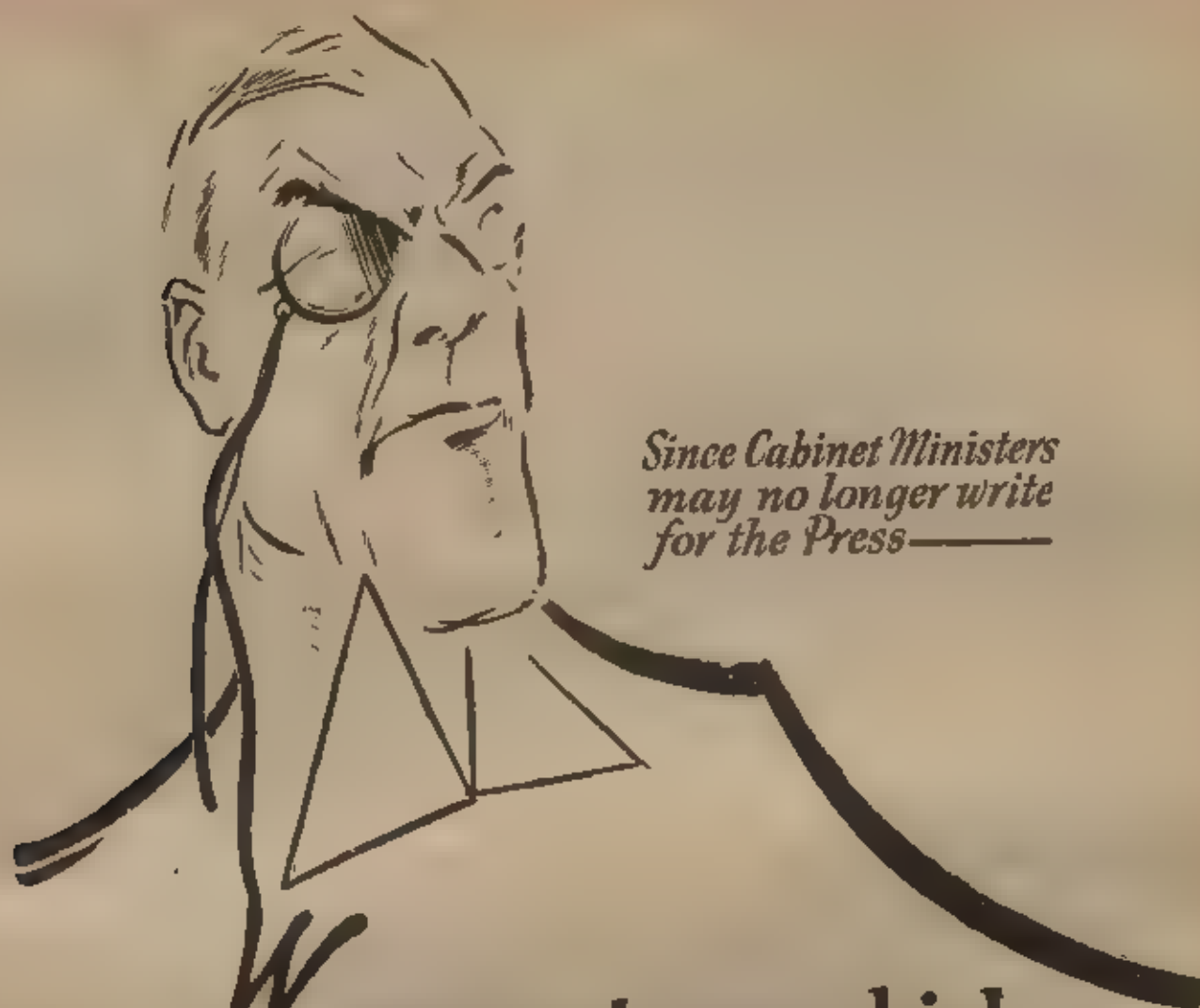
54 Volt Battery	(as used in Fellows Sets)	Post 9d	6/6
60 Volt Battery	tapped at 3 volt intervals and supplied with warden plugs	Post 9d	8/9
108 Volt Battery	tapped at 6 volt intervals and supplied with warden plugs	Post	13/-

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(Cardiff 1543.)



*Since Cabinet Ministers
may no longer write
for the Press——*

**We cannot say which
Sir Austen Chamberlain
would more readily
relinquish-his eyeglass
or his**

Army Club

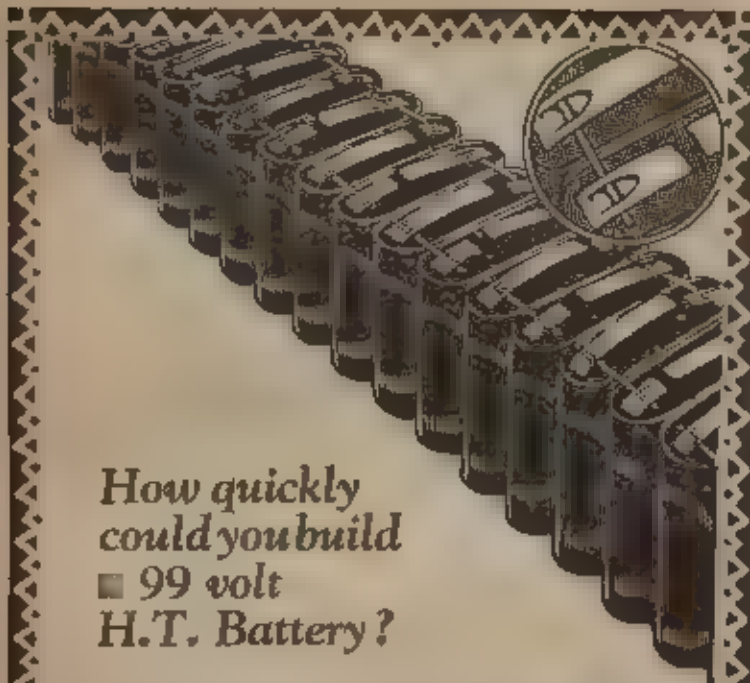
*Plain
at
Cork
Tips*



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CAVANDERS, LTD. (Est. 1775) Pioneers of Hygienic Cigarette Packing.



How quickly could you build ■ 99 volt H.T. Battery?

In less than 90 seconds if you use the new Lissen 4½ volt units. There never has been a quicker method of making your own H.T. Battery. Each unit is made standard to the dimensions of the ordinary flash lamp, and each one has special clips on the contact springs. Into these clips you just slip short pieces of wire (16 gauge is convenient) linking up as many batteries as you need in next to no time. That's all you do. No container is needed—no soldering is necessary. And the large discharge capacity of these Lissen Units will give you trouble-free service for an extraordinarily long time. Remember, too, that without the slightest alteration each unit can be put straight into a flash lamp for lighting purposes.

Lissen 4½ volt Batteries
Price . . . 9d. each.
(Patent Pending.)

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LIMITED,
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Managing Director: Thomas N. Cole.

Louden Valves



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The Louden Valve is a most reliable and efficient valve for use in all types of radio sets. It is a most reliable and efficient valve for use in all types of radio sets. It is a most reliable and efficient valve for use in all types of radio sets.

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Bright Emitters.		Dull Emitters.		D.E. Power Valves	
6B1 L.F. and De-Mod.		6B1 L.F. and De-Mod.		6B1 L.F. and De-Mod.	
6B2 F. Amplifier	4/6	6B2 F. Amplifier	8/-	6B2 F. Amplifier	12/-
6B3 500 + 0.4 amps		6B3 500 + 0.4 amps		6B3 500 + 0.4 amps	
Dull Emitters		Dull Emitters		D.E. Power Valves	
6B1 L.F. and De-Mod.		6B1 L.F. and De-Mod.		6B1 L.F. and De-Mod.	
6B2 F. Amplifier	9/-	6B2 F. Amplifier	8/-	6B2 F. Amplifier	11/-
6B3 500 + 0.4 amps		6B3 500 + 0.4 amps		6B3 500 + 0.4 amps	
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There is a direct path to earth for every wave of lightning. The Climax Lightning Arrester is a direct path to earth for every wave of lightning.

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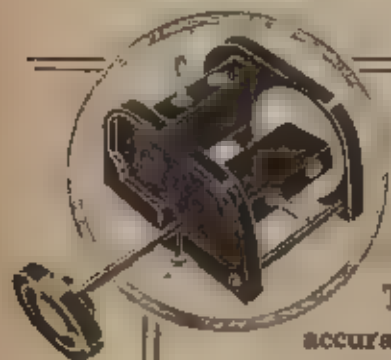
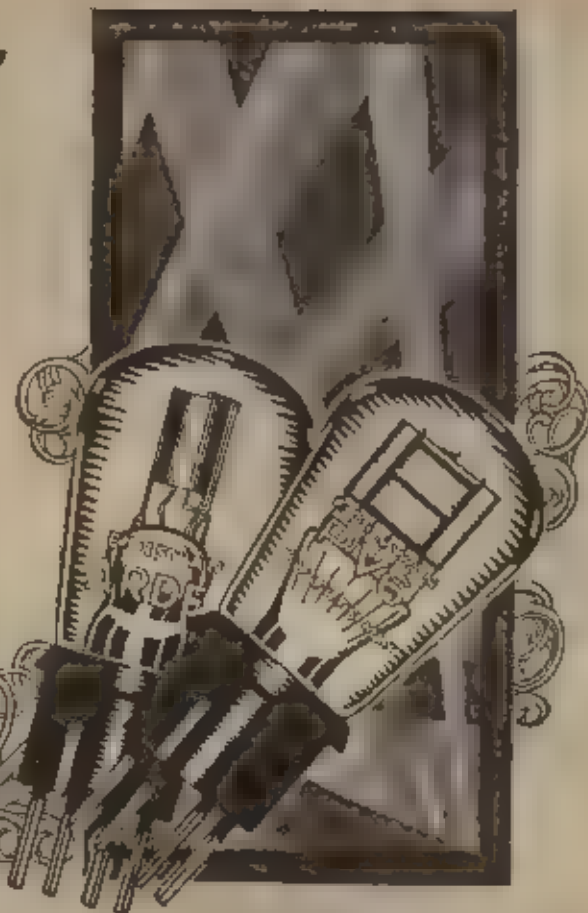
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PERFECT reproduction! From the beginning of the evening to the end reproduction that makes you want to close your eyes and imagine the band and the artists are actually by your side. You've not had it quite as good as that? Then, obviously you are not an Ediswan user. You have still the pleasure to come. Don't delay. Ask your Wireless Dealer for your Ediswan Valves. A P.V. 5 (Power) and an A.R. for 6-volt accumulator, or a P.V. 6 (Power) and an A.R.D.E. for a 2-volt battery, or a P.V. 8 (Power) and an A.R. 06 for 3-volt battery. These combinations are based on scientific experiments, and will give you unsurpassed results from your set.

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10 lb.	10 G.
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Tuning is accurate because the moving block cannot fall.

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Holds the heaviest coil
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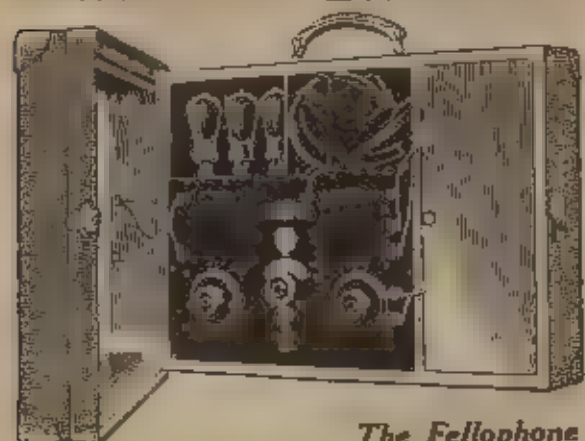
Your Local Contractor will be pleased to give you price and full details of his efficient, neat and inexpensive Wiring System.

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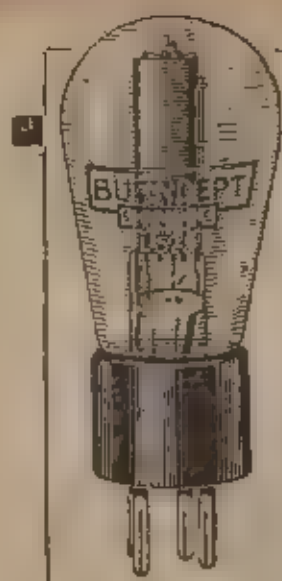
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Type L.525. No. 1007
Power Valve 5 volts
0.25 amp. Emission 25
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6500 ohms. H.T.
400 V. (Grid 4, 6)
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Price 22/6

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can now also be obtained fitted with a base suitable for Receivers in which American Type Valve Holders are incorporated. They replace the 201a, and the limits of manufacture are such that they can be used without special selection.

TYPE L.525 is a Power Valve. Owing to its low impedance and high emission, it gives absolutely distortionless loud speaker reproduction up to two stages of low frequency amplification. A 30 ampere hour battery will last 100-120 hours, using one valve. The size of the valve is 3½ ins. in height, and 1½ ins. maximum bulb diameter.

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Demands H.T. from a unit as D.C. by just attaching a few pieces of wire.

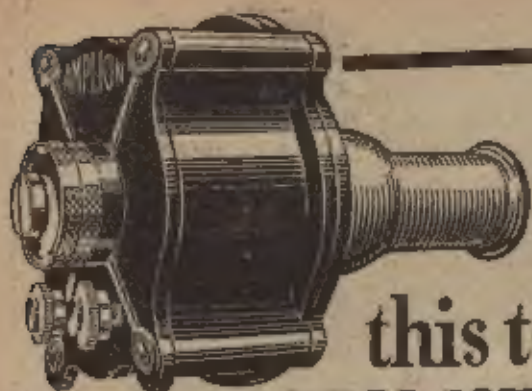
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The finest loud
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These valves can also
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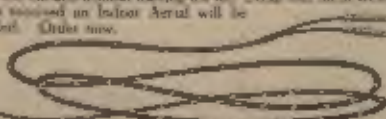
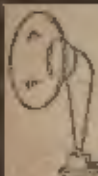
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Bright Emitters converted into Dull Emitters, 4/G.

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Valves should be used with P.D. 4/9 for 5/9 Power. Valves using which type is selected, to—

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How easy it is to run the Famous ELECTRON EXTENSION WIRE from the set in one room to the loudspeaker in another, or even outdoors. ELECTRON EXTENSION WIRE actually improves the tone, vulcanized insulation renders further protection unnecessary—fully guaranteed.

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Another man who had never known really good Broadcasting

"NOW that's what I call a good Set" exclaimed Simpson enthusiastically, after he had heard Chopin's beautiful Mazurka in A Minor. "And yet"—here a note of doubt crept into his voice, "it seems very much like the Set you were using before Christmas." "It is the same Set," I conceded, "but with different valves. You'll remember Clarke who was with our crowd in Mesopot?" "Yes, rather, good old Nobby!" "Well, I dropped across him in the City the other day, and as he mentioned that he now had a job with a wireless firm, I asked him to come over and look at my Set. He said the Set was fine but that I was using the wrong valves."

"But I thought all valves were very much alike," cut in Simpson. "And so did I until Clarke enlightened me," I replied. "First of all he gave me an explanation as to how my Set worked. He showed me how the first valve had to act as a high frequency amplifier, the second as a detector, whilst the third valve, he explained, was responsible for obtaining good volume and pure tone from

the Loud Speaker. And then he proved to me why these three different jobs required three different types of valve. He had brought with him three Cossor Wuncell Dull Emitters. Taking out the first two valves from my Set and inserting in their places a Wuncell W2 and a W1, he asked me to compare the difference. It was startling. But the most amazing thing was still to come. He substituted a Cossor W3 for the third valve, increased the H.T. voltage, and literally the Loud Speaker leapt into life. I remember a piece called "In a Monastery garden" was being broadcast at the time."

"Oh, Yes, I know it," interrupted Simpson, "it has lots of little trills among the high notes to imitate the birds in the garden." "That's the piece," said I, going on with my story, "the moment he put in that third valve I realised that I had never really known how good Broadcasting could be. All the time I had been blaming the makers of my Set when it was the valves which had been at fault."

"There certainly is a tremendous difference," admitted Simpson, "turn the Set round and let's have a look at these remarkable valves." I did so. "Why," he cried in amazement, "you can't see any glow from them!" "No," I answered, "that is another advantage. They consume so little current and work at so low a temperature that Clarke swears that they will last longer than any other valve on the market. He says that the filament which the Cossor people use is quite different—being made of wire having a very thick coating of some special substance which produces lots of electrons at a very low temperature."

"That must be an advantage," suggested Simpson, "for the extra coating must make the filament stronger and thicker." "Yes," I agreed, "even when one rolled off the table last night it came to no harm. Quite frankly I'm very much indebted to Nobby Clarke for the good advice he gave me." "You can include me in that," said Simpson with a smile, "for it is a long time since I spent such an enjoyable evening."

*W.1. For Detection and L.F. use - 14/-

Consumption - 1 amp.

*All the above valves operate at 2 X volts. For other worked * are also supplied with special base with resistance to suit 2, 4 and 6 volt accumulators. 165-

*W.2. (With red top) for H.F. use - 14/-

Consumption - 5 amps.

W.3. The Loud Speaker Valve - 18/6

Consumption - 5 amps.

Cossor Valves

Made by A. C. Cossor, Ltd., Highbury Grove, London, N.5

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Marconi Valve

TYPES
D.E. 2 L.F. and
D.E. 2 H.F.
15/6

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(1 H.F.); D.E. 2 H.F.
(Detector); D.E. 2 H.F.
(1 L.F.); D.E. 2 L.F.
(2 L.F.) D.E. 6

Full particulars of the necessary H.T. Supply, grid bias, for this and other combinations, etc., are given in Marconi Valve Publication, No. 443A. sent on request to The Marconiphone Co., Ltd., Marconi House, Strand London, W.C.2

Marconi Valve

TYPE
D. E. 6
18/6



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